



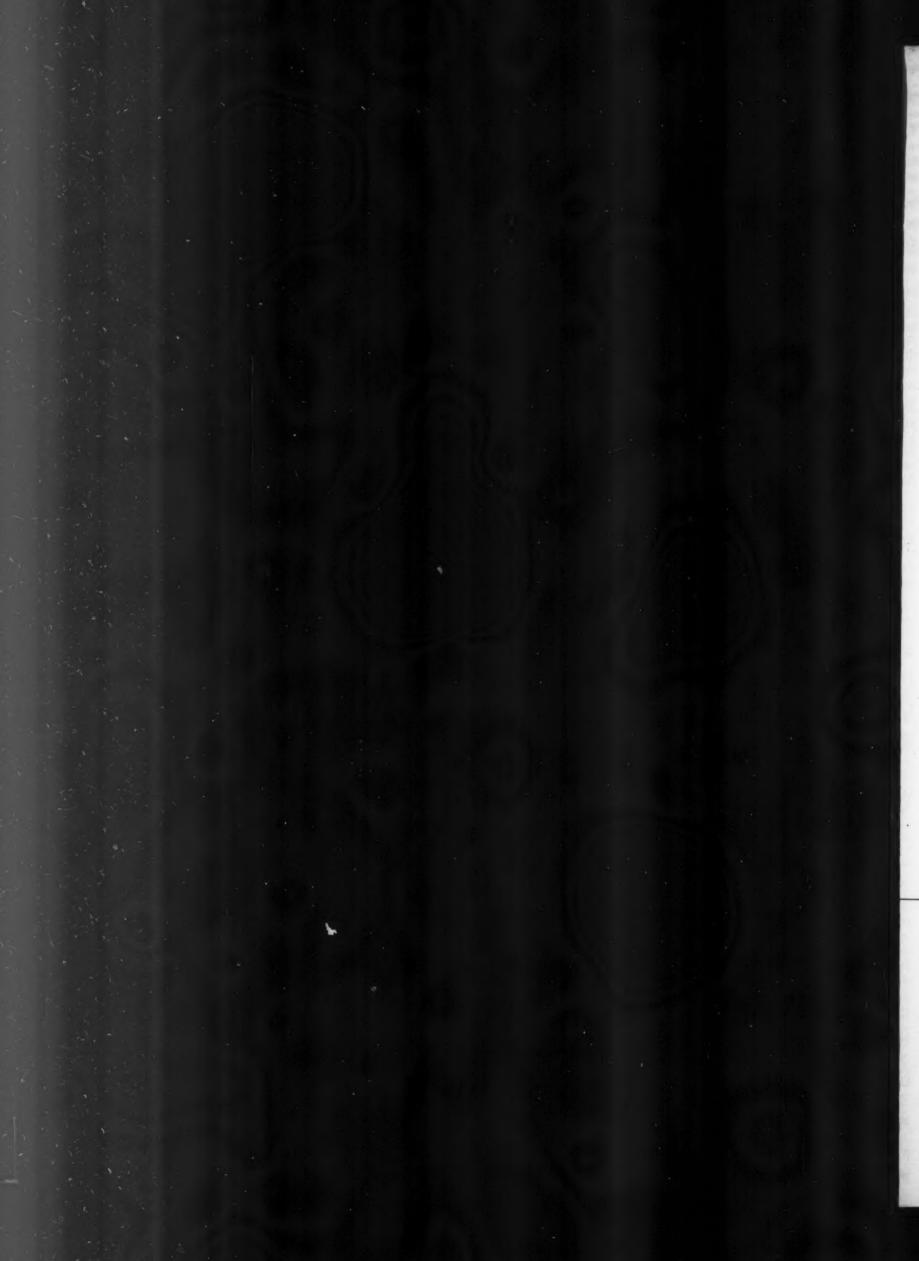
### Forstmann

100%virgir wool

Look for this label ... it identifies the finest woolens in the world

FORSTMANN WOOLEN COMPANY PASSAIC. N.J.







### American Fabrics

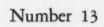
that the American textile industry casts a major influence on the economic and social aspects of the world in which we live . . . that American textiledom has deservedly attained the world's pinnacle from which it can never be dislodged. To all who work within or with the industry this volume thirteen of American Fabrics offers inspiration through a Visit to Florence, cradle of the Renaissance, and the Cinderella Story of an American finishing company which magically transforms the face of any fabric.

American Fabrics is published quarterly by Reporter Publications, Incorporated, who are the publishers of Men's Reporter News Weekly, Neckwear Reporter, Canadian Reporter, Canadian Women's Reporter, National Gold Book Directory, and the British Gold Book.

Subscription Price, Ten dollars per year; Single issue, Three dollars. Contents copyrighted, 1950, Reporter Publications, Inc.; nothing herein may be used without written permission. Printed in U.S.A.

Board of Editors: Dr. George E. Linton, Cora Carlyle, Howard Ketcham, Edward M. Meyers, John McKay Adan, Estelle K. Silvay, Capt. J. A. Murdocke, E. I. Tilley, Sam Cook Singer. Art Editors: W. Lully, Harry Hering, Robert Orchant, Joshua M. Weiner. Vice-president, Business Manager: Joseph C. Stein. Advertising Manager: Jules M. Greenstein. Circulation: Jack Rayman, John Kelly. Production: George W. Larrousse. Publisher: William C. Segal.

AMERICAN FABRICS, Empire State Bldg., New York 1, New York





### Spring 1950

### American Fabrics

### TABLE OF CONTENTS

COVER DESIGN  The noted designer and artist Saul Steinberg executed the cover design Trains. The same design is to be hand-printed for a new drapery fabric by Patterson Fabrics, New York.		P. D. Ouspensky, the mathematician-philosopher, whose works are cited among the most profound of our century, has written this series of intriguing ideas on the subject of	76
FLORENCE		Man and Energy.  SKIDMORE COLLEGE MAJORS IN LIBERAL ARTS AND TEXTILES  A portrayal of the training of students in the creative and technical phases of textile work.	78
The Genius of Florence	45	Designer's Notebook  A Portfolio of Inspiration from Ancient Etoiles.	82
Tomb of the Medici	46		
Leonardo da Vinci	52	SLEEP  Illustrating the part played by a huge segment of the Amer-	99
Florentine Textile Industry of the Renaissance		ican textile industry in providing the world with greater comfort during its sleeping hours.	
Reproductions of Renaissance Art	3-59 60	WHAT TEXTILE CHANGES WILL FABRIC X CAUSE?	103
Nylon: Part III	61	A History of Patterns.	
WOOL NATURE'S FAVORED FIBER	62	Tracing the development of patterns from antiquity to the present.	
		VICARA THE BEST MIXER OF OUR TIMES	106
TEXTILE EDUCATION IN AMERICA	64	Where Does the Mill Responsibility End?	
		WOOL-SHRINKAGE A THING OF THE PAST?	109
CINDERELLA STORY In which an American finishing company wields a magic wand to transform common cloths into any type of glamor fabric.	66	THE CONSUMER WANTS TO KNOW	
Chart illustrating the Workings of the Magic Processes	68		110
Twelve Swatches Showing Finished Cinderella Fabrics	71	LETTERS TO THE EDITOR	112
Exposition of the Multiple New Qualities Imparted to	72	THE RETURN OF TARTAN PLAIDS IN MEN'S WEAR	
Interim Report on Ramie	73	their dress.	
Forerunner to a coming feature story outlining the develop- ment of this age-old fiber to an important position among modern fashion fabrics.		WISHFUL THINKING ALONE WON'T SELL SILK	
Ancient Is the Unicorn.  The Unicorn Tapestries at the Cloisters inspire designs for summer dress fashions.	74	DICTIONARY OF TERMS: PART II	
MINIATURE OF GOTHIC STAINED GLASS WINDOW IN FULL COLOR	75	Advertiser's Index	122



#### An Open Letter To Menswear Fabric Mills:

Just one year ago the management of Reporter Publications decided changing times demanded the radical change of the Men's Reporter from a monthly magazine to a weekly newsmagazine. It took sheer courage and clear vision to make the move; it meant the complete scrapping of the men's industry's most vital and most profitable publication. At the same time, it was decided to expand the editorial activities of the Reporter deeper into the field of clothing and textiles, because in a weekly newsmagazine there would be adequate space to do that field justice. Several things have happened in the intervening year:

FIRST, the circulation of the Men's Reporter has jumped . . . without the use of subscription crews, special no-cost deals or any other hyperdermic methods . . . to the impressive figure of 15,632. This is an increase of slightly better than 34%.

for the clothing and textile section has created its niche. It can be stated without false modesty that the clothing editorial of the Reporter has created more favorable discussion; has uncovered more timely stories; has provoked more constructive thinkers among manufacturers and retailers than any other publication has ever been able to claim before.

The Reporter, in 1949, introduced Mica to revive consumer interest in green shades for clothing. The Reporter blazoned the four-patch-pocket suit. The Reporter gave manufacturers the impetus to revive District Checks. The Reporter stimulated retailers to accept, to

buy and to promote <u>lighter weight</u> clothing. The Reporter drew a clear, sharp line in the summer clothing picture between <u>worsteds</u> and <u>rayons</u>.

IF YOU HAD MENTIONED the Reporter a year ago, or any time during the past 18 years, in 200 Fifth or 51 Madison, we doubt whether many would have known the magazine intimately. Today, we dare say, it is at least as well known and as favorably accepted as any magazine or newspaper which has devoted years to the field. The addition of Capt. J. A. Murdocke to our editorial staff, in itself, has given the industry not only accuracy but inspiration, in his reports of fashion developments abroad, The Guards Overcoat; Midnight Blue Evening Wear; the Tube Chesterfield; Cashmere and Featherweight Suitings; the Drape Lounge Jacket . . . these are but a handful of the contributions which Capt. Murdocke has made to the American clothing and textile industry. Is it any wonder that the most progressive manufacturers and retailers look forward, each week, to reading the Murdocke story in the Reporter?

IF YOU HAVE a fabric story of importance to tell to the important manufacturers and the leading retailers of this country . . . your advertisement can reach them under sympathetic conditions in the Men's Reporter News Weekly. Our readers are preconditioned to look for new ideas, for promotable ideas. If your product falls under this banner, the Reporter's 15,632 readers can show you fast action.

REPORTER PUBLICATIONS, INC. Empire State Building New York 1, New York

(advertisement)

### The FUTURE is in the FINISH

Have you ever seen woolens being woven?

It's an intricate—wonderful—painstaking art.

But what price fine weaving if the endurance of the final fashion product is not guaranteed—if the textural beauty is not maintained?

THE AMERICAN WAY—American London's exclusive process of shrinking and conditioning wool and worsted fabrics—finishes what the craftsman weaver begins.

we have developed that art to the point of providing your products with greater selling significance via lasting good looks—to the point of proving again and again: YOUR GOOD BEGINNING DESERVES OUR HAPPY FINISH.

Approval is a Guarantee of Satisfaction



As seen in Harper's Bazaar

Designed by

Carolyn

Schnurer

lt's a

Dan River

Fabric



Long-wearing DAN RIVER SHEETS

are made by the same folks

who make your wonderful

Dan River Dress Fabrics



Yes, when you ask for Dan River Sheets you are asking for the name you know means quality. Smooth...gleaming white as sunlight on snow...Dan River Sheets are, above all, woven for wear. Washday after washday they come back cotton-fresh as the day you bought them.

The next time you replenish your linen closet, ask for Dan River's utility muslin, or Dan River's luxury muslin, or the new exquisite combed percale. Better still, buy all three so that your whole family can "sleep beautifully on Dan River Sheets".



DAN RIVER MILLS, INC., Danville, Va., makers of Dress Fabrics . Wrinkl-Shed@ Cottons . Stormwear Fabrics . Shirtings . Suitings . Yard Goods





## "fine fabrics are the foundation of fashion"

JUILLIARD Dolissa, a woolen soft and lovely as the fresh beauty of Spring. Here in a coat designed by Lo Balbo. For list of stores featuring Juilliard fabrics in designer fashions and by-the-yard, write A. D. Juilliard & Co., Inc., 40 West 40th St., New York, N. Y.

Juilliard 100% VIRGIN WOOL



Something to crow about...

Reeves

has woven
gay, glad
barnyard
PLAIDS into





What's the biggest news in pattern? PLAID. What's the smartest, toughest, cutest fabric for play clothes? DENIM... So Reeves created WOVEN PLAID DENIMS in wonderful barnyard colors—blues, browns, greens, and a new country rose—with plain denims to match. Stylists seized on them, making the most exciting yet practical separates of the year! Sanforized\* and colorfast†. Fashions illustrated are by Caudle of California.

\*Residual shrinkage less than 1%. †All colors are washable.

REEVES BROTHERS, INC., 54 WORTH STREET, NEW YORK 13, N. Y. (EAGLE & PHENIX DIVISION)

The prints the thing in Uinkler nylons\*



Ariane Mireau of Milton Saunders points the way to new Summer loveliness with these so-sheer knitted nylons from the sparkling collection by

366 Fifth Avenue, New York

William Vinkler



LOOMED OF DUPONT NYLON



Look for this tag on the plastic products you buy. Your Assurance of first quality material.

Now you can combine new freedom of color with freedom from the ravages of wear. Firestone *Velon* yarn is laboratory engineered to resist sun, weather, water and mildew, extremes of temperature, scuffs, scratches, spills, stains and color-fading.

This through-and-through plastic yarn, used by itself or in combination with other yarns has dozens of high volume applications. *Velon* is especially adaptable to original auto and transportation upholstery, seat covers; domestic indoor and outdoor furniture; hotel, restaurant, theatre auditorium, terminal and hospital seat upholstery;

durable, non-staining, non-corroding insect screening.

Used in combination with rayon and cotton, Velon gives a greater and more lasting "puff" to brocatelles; greatly increases the liveliness, crush-, snag- and stretch-resistance of conventional fabrics.

Whatever your facilities, Firestone engineers and technicians are available for consultation without cost or obligation, to help you develop new markets for this amazingly beautiful, unusually rugged *Velon* yarn. For information and a list of resources, write to Firestone Plastics Company, Yarn Division, Pottstown, Pa.









... some light as a feather, others soft and warm as Grandma's comforter.

It's cotton, Riegel-built to last . . . in rich colors and gay new patterns.

Riegel TEXTILE CORP. - COTTONS AND RAYONS - Spinning, Weaving, Finishing - 342 Modison Avenue, New York 17, N. Y. - ATLANTA, CHICAGO, DALLAS, LOS ANGELES

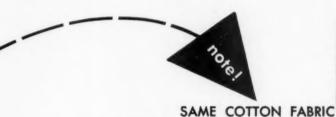
Our Indestructible Butterfly Nylon will capture you! It's weightless as the wind ... Swirled into a dress, it tips only seven ounces on the scale. Seven cool, cool ounces thanks to its porous weave. You'll see "Indestructible Butterfly" made up into blouses, negligees, housecoats, children's wear, men's shirts, and dresses-blessing these items with all the magic properties of all-nylon: True washability. Strength. Permanent woven-in pucker. Little or no ironing, "Butterfly" by Mallinson (Milliken-woven) is also yours over the counter, by the yard. Twenty colors, six glowing pastel shades ... "Indestructible Butterfly" is but one of a select group of Mallinson DuPont Nylon Sheers.

## "air-conditioned fabrics" \*

Feel at ease and look at ease in "Air-Conditioned Fabrics."\*

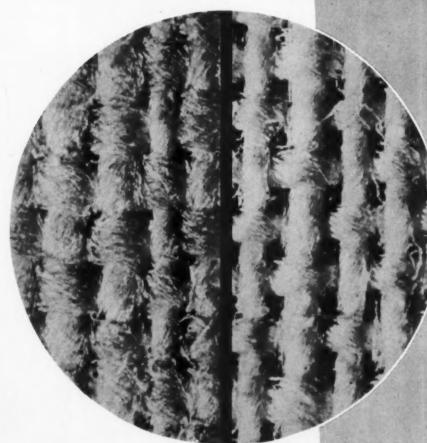
Tiny windows that actually breathe assure the coolest comfort in clothing that you've ever known.

Scientifically processed! "Air-Conditioned Fabrics."\* have a "just-bought" look after countless washings. They'll keep cleaner and neater longer . . . make you look better because you feel better.



NOT AIR-CONDITIONED

AIR-CONDITIONED



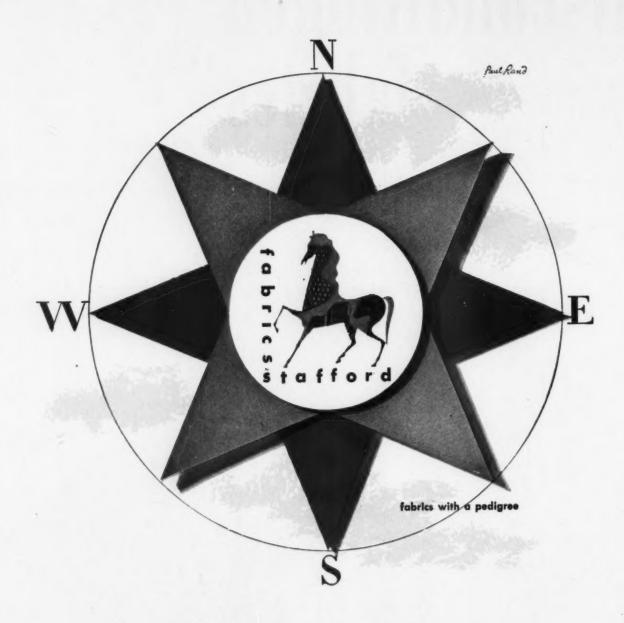
Photomicrograph enlarged about 50 times

†processed exclusively for Clarence S. Brown & Co., Inc. by Joseph Bancroft & Sons Co.



\* Reg. U.S. Pat. Off.

CLARENCE S. BROWN & CO., INC. • 40 WORTH STREET, NEW YORK 13, N.Y.



Wherever you encounter the celebrated Stafford Stallion...in the haute couture

workrooms of America's top designers...across the outstanding department store
fabric counters in the country...at those finer men's apparel shops
that offer Robes by Stafford...you'll find that the trend in contemporary fashion
is the consummate elegance of Fabrics by Stafford.

GOODMAN & THEISE, INC., 3 East 40th St., New York 16, N. Y., Stafford Springs, Conn., Scranton, Pa., Los Angeles, Chicago Associated Companies: Staffordwear, Inc., Stafford International Corp.

# 

the tentile Miracle because...

### EWERGLA

### are in everything

They are available in cottons, synthetics and mixtures—in a limitless variety of cloths and in an endless number of patterned, textured and surface effects...

Taffetas Damasks Chintzes Tone-on-Tone Denims **Piques** Cords Moires Satins Grains Chambrays Sculptured **Ginghams Textured** Seersuckers Etched **Twills** Jacquards Linings Matelasses "SCH" d many others

The methods employed in the production of the "Everglaze" family of quality textiles transform ordinary and inexpensive cloths into fabrics which are miracles of luxury and durability.

<sup>&</sup>lt;sup>6</sup>A trade-mark signifying fabric finished and tested according to processes and standards controlled and prescribed by Joseph Bencroff & Sons Co., Wilmington, Delawara, U. S. A.

## ZE\* FABRICS

### have everything

- ✓ Crease and crush resistance—wrinkles disappear like magic
- ✓ Resistance to spotting and soiling
- ✓ Resistance to shrinking and stretching
- Easy to cut, sew, tailor and iron
- Controlled porosity which permits fabric to breathe
- Longer life—resistance to mildew
- Durable crisp freshness, lustre and finish
- All qualities durable to washing and dry cleaning
- ✓ No starch required
- ✓ Slow burning

"Everglaze" is a trade-mark for a family of quality fabrics. The name does not identify any one fabric nor a finish, but rather, an entire family of quality fabrics. While each individual member of the family is distinctive and different, nevertheless, each has all of the properties (listed above) in common with all the others.

### are for everybody

The "Everglase" family of quality fabrics is of extreme importance to every producer—weaver, printer and finisher; to every converter, fabricator and merchant; and to every ultimate consumer.

This extreme importance is due to the fact that they bring to users more value, beauty, usefulness and economy than ever have been available before in cottons and mixtures.

The first member of this family of quality products was "Everglaze" chintz—known and used by millions. As the family has grown, the "Everglaze" trade-mark has been applied to a broad range of "Everglaze" fabrics. And just as the consuming public is delighted with "Everglaze" chintz, so are they turning enthusiastically to the many new branches of the "Everglaze" family of quality fabrics.

Thus, today "Everglaze" fabrics, providing maximum wear with minimum care, are finding practical and unsurpassed use in every type of year 'round apparel for men, women and children and for every decorative use. At last, the luxury of "Everglaze" fabrics is yours. Now these wonderful new fabrics can be seen everywhere, handled, fallen-in-love with and bought by everyone who appreciates beautiful new things:

and ...

### EVERGLAZE FABRICS



are werywhere - These outstanding mills, located throughout the world, are licensed by Joseph Bancroft & Sons Co. to produce wonderful, washable, wrinkle-resistant "Everglaze" Fabrics.

### "EVERGLAZE" LICENSEES

AUSTRALIA

Austral Silk and Cotton Mills Pty. Ltd.

Australian Plexon Pty. Ltd.

Bradford Cotton Mills, Ltd. Bradmill House, Camperdown Sydney, N.S.W.

Bradford Cotton Spinning Mills (Vic.) Pty. Ltd.

Bradford Cotton Weaving Mills (Vic.) Pty. Ltd.

C. & D. Mills Pty. Ltd. Sydney, N.S.W.

Sanforining Services of Australia Pty. Ltd. Sydney, N.S.W.

BELGIUM

Alsberge & Van Oost Gand

CANADA

Dominion Textile Company, Ltd. 710 Victoria Square Montreal 1, P. Q.

COLOMBIA, SOUTH AMERICA Compania Colombia de Tejidos Coltejer Madallin

Fabrica de Hilados Y Tejidos Del Hato Medellin

Etabl. Schaeffer & Cie Pfastatt-le-Chateau (Haut-Rhin)

Gillet-Theon 23, Rue de Marignan, Paris

Scheurer, Lauth & Cie Thann, (Haut-Rhin)

The Bleacher's Association, Ltd. Blackfriars House, Parsonage Manchester 3

John H. Earl, Ltd. 40 Chorlton Street Manchester 1

rthur Sanderson & Sons, Ltd. Hundred Acres Uxbridge, Middlesex

Crosland & Pickstone, Ltd. Bridge Hall Dyeworks Bury, Lancashire

G. Norris Midwood & Company 31 Smedley Road Collyhurst, Manchester 9

The United Turkey Red Company, Ltd. Alexandria Dumbartonshire, Scotland

HOLLAND

Boekelosche Stoombleekerij N. V. Boekelo

ITALY

Tintoria Comense S. A. Como

MEXICO

El Globo Canteoti No. 289 Atscapotzalco

NORTHERN IRELAND

Belfast Silk and Rayon, Ltd. Waterford St., Belfast

Compania Peruana de Tejidos "Sedasol"

SWITZERLAND

Heberlein & Co. A. G. Wattwil

Raduner & Co., A. G. Horn (Thg.)

Stoffel & Co. St. Gall

Charles Weber, Ltd.

UNITED STATES

American Finishing Company P. O. Box 416 Memphis 1, Tennessee

Amity Dyeing & Finishing Co., Inc. Atlas Terminal Glendale, Long Island, New York

Apponaug Company Apponaug, Rhode Island

Arnold Print Works, Division The Aspinook Corporation Adams, Massachusetts

The Aspinook Corporation Jewett City, Connecticut

Avondale Milla Sylacauga, Alabama

Joseph Bancroft & Sons Co. Wilmington, Delaware

Bradford Dyeing Association (U.S.A.) 40 Worth Street New York 13, New York

California Hand Prints, Inc. Hermosa Boach, California

Clearwater Finishing Company Clearwater, South Carolina

Cone Finishing Company Greensboro, North Carolina

Cranston Print Works Company Cranston, Rhode Island

Dempsey Bleachery & Dye Works 40 Worth Street New York 13, New York

Eddystone Manufacturing Company Eddystone, Pennsylvania

Erwin Cotton Mills Durham, North Carolina Glasgo Finishing Company Glasgo, Connecticut

Greenville Finishing Company, Inc. Greenville, Rhode Island

Hampton Company

The Holliston Mills, Inc. Norwood, Massachusetts

Hollywood Piece Dye Works, Inc. Passaic, New Jersey

Joanna Western Mills Comp 22nd & Jefferson Streets Chicago 16, Illinois

Kenyon Piece Dye Works, Inc. Kenyon, Rhode Island

The Millville Manufacturing Co. 512 Walnut Street Philadelphia 5, Pennsylvania

North Carolina Finishing Co. Salisbury, North Carolina

Nu-Dye & Finishing Co., Inc. 140 Summer Street Paterson, New Jersey

Pacific Mills 214 Church Street New York 13, New York

Paramount Printing & Finishing Co. Pawtucket, Rhode Island

Pepperell Manufacturing Company 40 Worth Street New York 13, New York

Printed Fabrics Corporation Old Forge, Pennsylvania

Ramapo Piece Dye Works, Inc. (Eagle Valley Processing Corp.) Sloatsburg, New York

Rock Hill Printing & Finishing Co. Rock Hill, South Carolina

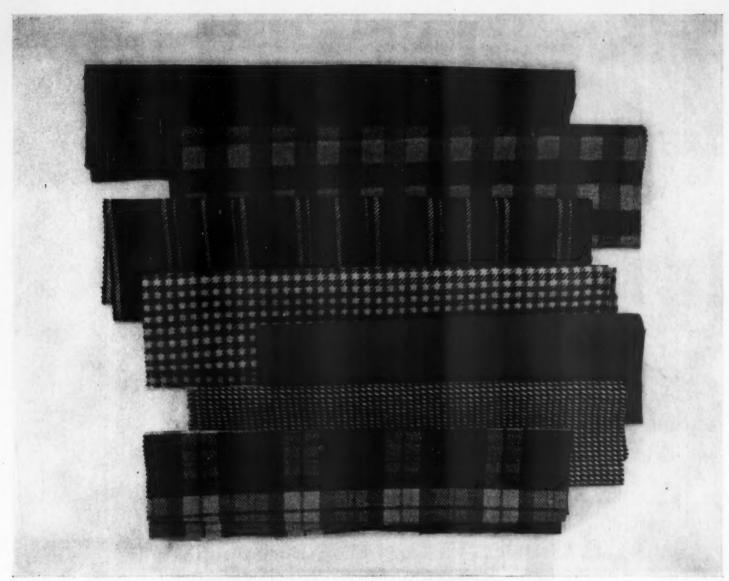
Southbridge Finishing Company Southbridge, Massachusetts

Swansea Print Works, Inc. Swansea, Massachusetta

Terminal Dyeing & Finishing Co., Inc. Atlas Terminal Glendale, Long Island, New York

Union Bleachery 40 Worth Street New York 13, New York

The United States Finishing Company 40 Worth Street New York 13, New York



Or woolens

Cerey presents its Fall collection. Magnificent woolens loomed in dress, suit and coat weights. Soft, luxurious, fashion fabrics in brilliant new colors, interesting new weaves and patterns. All of 100% pure wool...all in the Cerey quality tradition.

Berkshire-Cerey, Inc., 51 Madison Avenue, New York 10, N.Y.

first first first

gners

FASHION RIGHT
FABRIC RIGHT
PRICE RIGHT

SHAMOKIN WOOLEN MILLS

cc

OKIN

IEW YORK 1, N. Y.



Even as soul-stirring music requires high fidelity in tone reproduction, so the most inspired designs demand high fidelity in printing. Skilled fashion performers confidently call on Allied to fulfill the promise inherent in their creations.

Fabrics finished with PermAllied processing are permanently crease resistant.

Allied textile printers inc. Plants in Paterson, N. J., Haledon, N. J.,

West Warwick, R. I.

first first first

FASHION RIGHT
FABRIC RIGHT
PRICE RIGHT

SHAMOKIN WOOLEN MILLS

gners

OKIN

EW YORK 1, N. Y.



Even as soul-stirring music requires high fidelity in tone reproduction,
so the most inspired designs demand high fidelity in printing.

Skilled fashion performers confidently call on Allied
to fulfill the promise inherent in their creations.

Fabrics finished with PermAllied processing are permanently crease resistant.

Allied TEXTILE PRINTERS INC.
Plants in Paterson, N. J., Haledon, N. J.,

West Warwick, R. I.









emphasizing the continuing importance of JERSEY as a basic year-round woolen . . .

VOGUE SAYS: "1950 FASHION...

WORSTED-WOOL JERSEY FOR EASY ELEGANCE."

Every designer has an individual approach to fashion ... each uses jersey in his or her own distinctive way. Yet, whatever the interpretation, and no matter what the season of the year . . . fashion leaders agree on

"JERSEY AT ITS BEST"



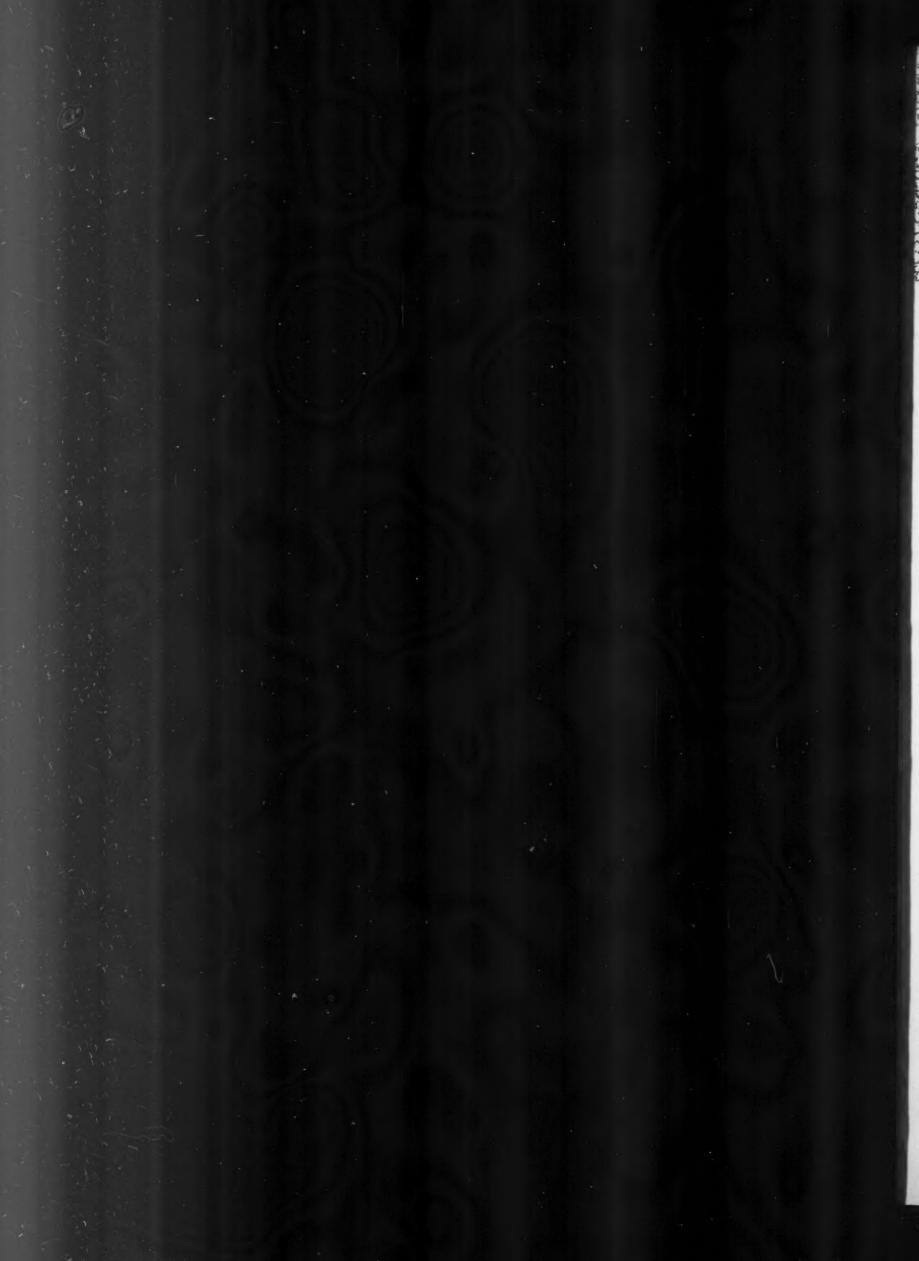
SAG-NO-MOR

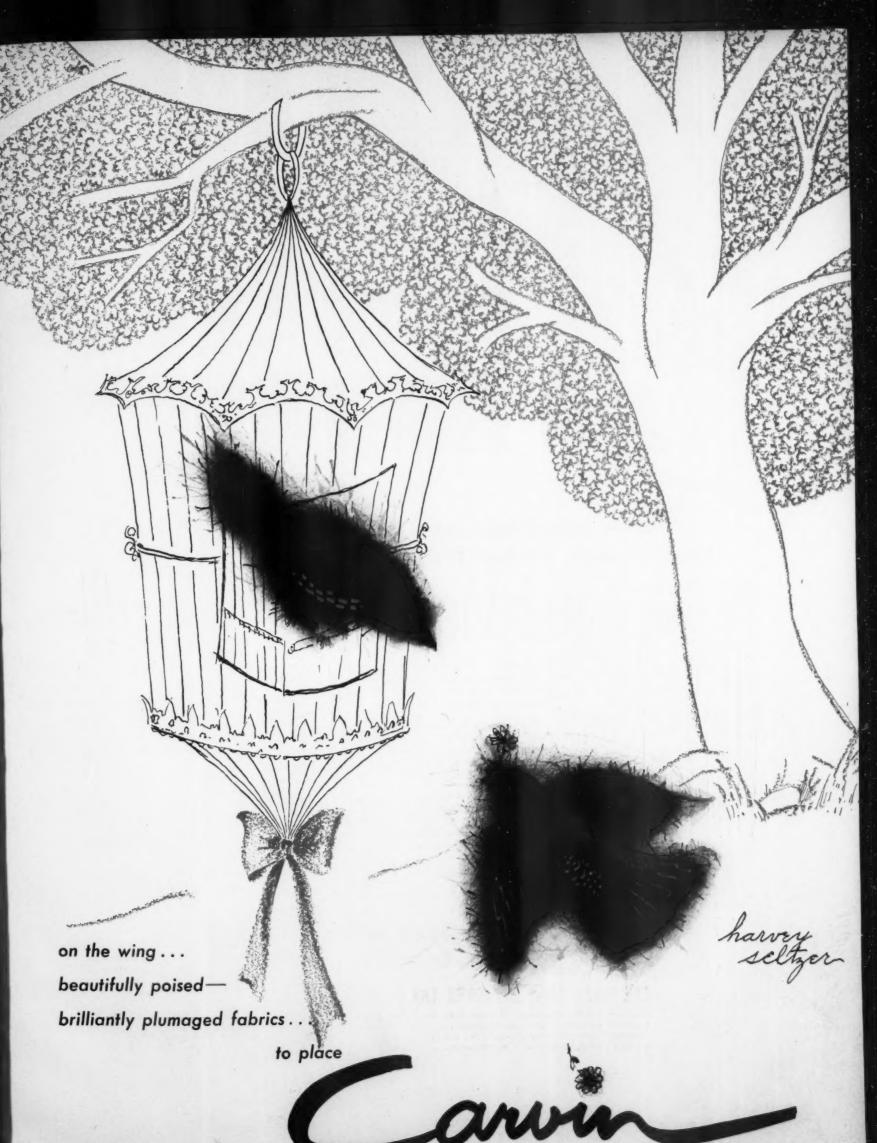
worsted-wool JERSEY

it's easier to sell with the 16-10-1016 label

I. A. WYNER & CO., INC. • 1441 Broadway, New York 18



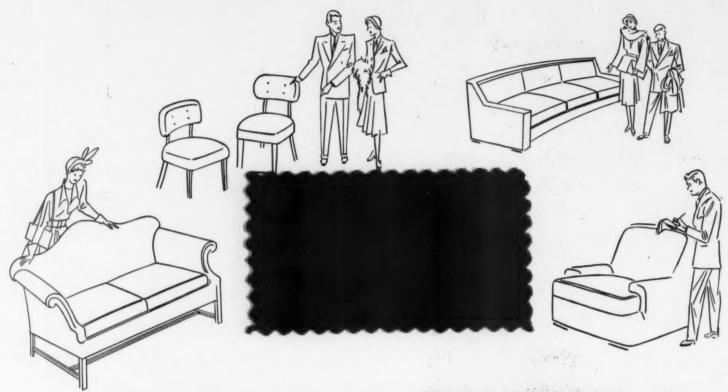




CHARLES W. CARVIN CO., INC. 450 Seventh Avenue, New York 1, N. Y. First on the Fashion Scene







New Upholstery Fabric by Massachusetts Mohair Plush Co. AMAZON V

### VICARA IN THE BLEN



THE VERSATILITY, durability, beauty and economy of Amazon V have made this new upholstery fabric a popular choice among leading furniture manufacturers and fabric jobbers.

Manufactured by Massachusetts Mohair Plush Co. from a blended yarn containing Vicara, Amazon V is acclaimed by New York's leading designers as a luxurious decorator fabric of many uses.

Versatile enough for use on modern, contemporary, and period furniture, Amazon V is also sufficiently durable to serve as upholstering cover in modern railway passenger cars. Amazon V has been developed in 30 separate and distinct colors-18 of which are available as regular colors.

Amazon V has a special appeal to the upholsterer, because it is easy to handle . . . does not mark or wrinkle excessively in use . . . and has a fine coated back which prevents ravelling, thus enabling a tack to hold in its extreme edge.

Upholstery fabrics are only one of many lines of merchandise in which Vicara textile fibers have created vast opportunities for new product development. Vicara improves the blend in the manufacture of women's dress goods and suitings, men's suitings, sport clothes, knit goods, novelty fabrics, blankets and interlinings. Looking for something new? It will pay you to investigate Vicara!

Virginia-Carolina Chemical Corporation - FIBER DIVISION RICHMOND, VIRGINIA



#### THE FIBER THAT IMPROVES THE BLEND

UNIFORMITY . BEAUTY . VERSATILITY . ECOHOMY . EASE IN USE . SPINNABILITY DYE-ABILITY • WARMTH • HANDLE, FEEL AND DRAPE • ELASTICITY • RESILIENCE ARSORBENCY . HEAT RESISTANCE . WASHABILITY . NON-FELTING . NON-ITCH NO ODOR . NO KNOWN ALLERGIES . MOTH RESISTANCE . MILDEW RESISTANCE



SEND FOR THE NEW VICARA BOOKLET



fabrics marked

#### **TEBILIZED®**

for tested crease-resistance



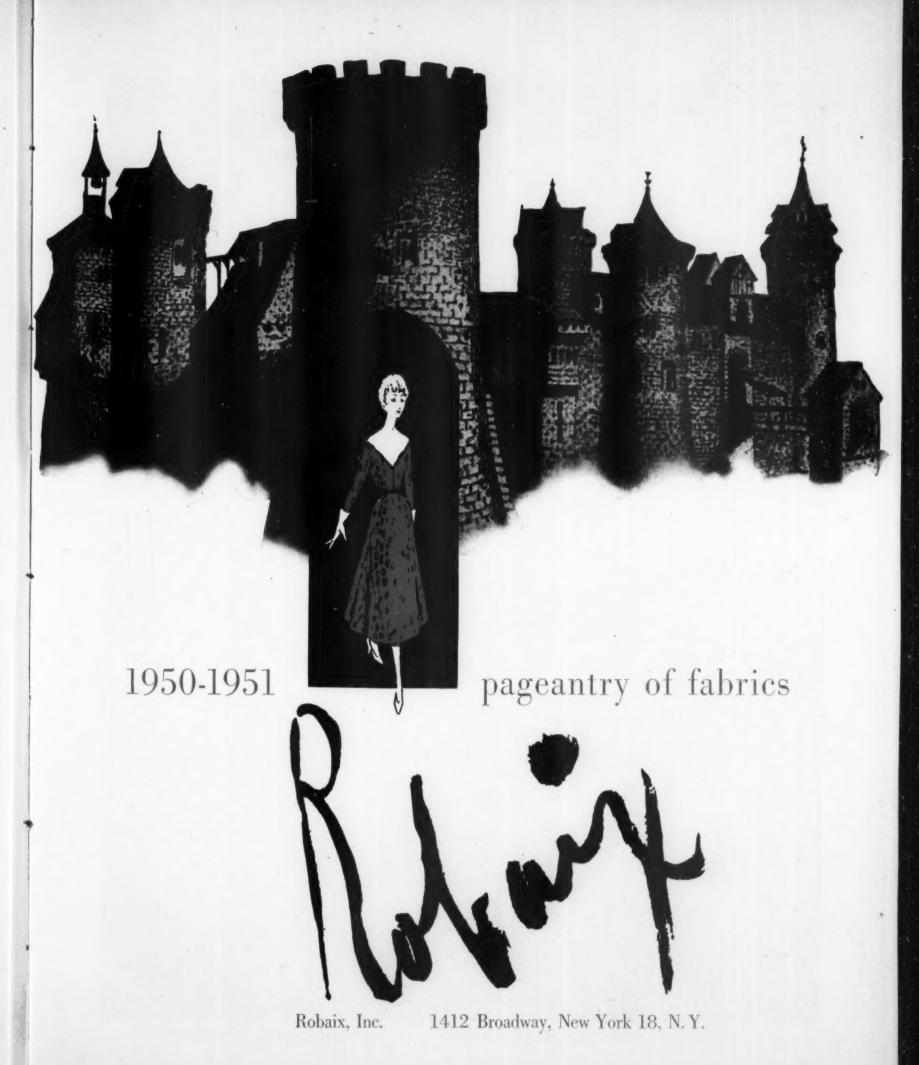
for linens, rayons, cottons, mixtures—
for list of finishers producing
fabrics marked Tebilized, and for further
facts on Tebilized and what it can
do for you, write T. B. Lee Co., Inc.,
Testing Department, 101 West 31st Street,
New York 1, N. Y.

enable you to sell
and your customers to buy
crease-resisting fabrics
with confidence

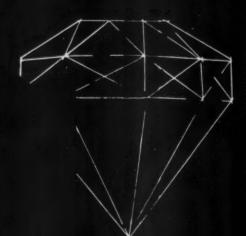


guarantees highest quality, eliminates unknowns from every bolt of rayon fabric by Lankenau.

1450 Broadway, N.Y. 18, N.Y.



proper setting



## SANCO 400

finish

to enhance their intrinsic beauty.



Portfolio of New Fall Fabrics

... an advance showing of fabrics with color and fashion highlights



#### FALL FORECAST ...

Looking Ahead

The Fall fashion trend is definitely to the more drapable weaves and finishes. Especially notable is the trend toward casual elegance, which calls for fabrics with rich texture and surface interest. The Faille Family, in all its wide variety, is a strong Fall favorite. The new Crush-Resistant Rayons are headed for popularity in suits with Year-Round Suitings the subject of much conversation among designers. Among the most important Amer-Mill fabrics to watch for the coming season are those swatched here.

#### COLOR-SCOPE

This Fall's color story is one of scope and interest, with special emphasis on several groups. Those who look for the quiet tones will find news in the group of black tones... the black brown, the black reds, the black blues... black with almost any color. They are fresher looking than the staple blacks and should have volume importance for Fall.

Luminous Colors, so called because of their stained-glass window quality which marks them as distinctly new. Such rich colors as royal blue, winey red, regal purple, are extremely wearable and look promotional.

The Brown Family looks like the season's leader. The range in tone is from the neutral and honey to the black brown . . . all good. Special interest centers around the exciting rusty and orangey tones. Wood Tones, too, make happy fashion talk.

Red . . . dramatic and still a heavy favorite . . . ranges from the orangey to the winey.

Several interesting new colors are swatched here.

#### DOVADENE ...

The Fabric with the Weave of Distinction



An exclusive, sparkling new fabric with a smooth velvety surface . . . the epitome of casual elegance. Created to enhance coats, suits, dresses, rainwear, sports and casual wear, where softness and drape are important . . . and elegance a plus. The crush-resistance is a woven-in quality, because of an exclusive American Silk Mills yarn and process. All-rayon content.

#### CHINOISE ...

Paper-Weight Crepe . . .



The crisp handle and freshness of Amer-Mill's CHINOISE will make it good news and a leader in the dress field for Fall. It is woven of acetate and viscose rayon, in precisely the right blend to attain its paper quality.



#### AMEROCCO ...

Crush-resistant Ottoman Type...



Here is luxury personified in the faille family. The truly glamorous member of the Ottoman clan... crush resistant, rich-hand, luxurious look. A fabric that will highlight the most important collections this fall. Amer-Mill's rayon AMEROCCO has woven-in crush resistance and just the right weight and drape.

#### TRANSITION ...

A Heavy Sheer Faille Alpace Type . . .



Command return to the fashion fabric field, is this heavy sheer rayon TRANSITION, slated to capture the continuing fashion for light-weight fabrics. A natural carry-over into fall is this love of lightness...and the perfect fabric Amer-Mill's TRANSITION.

#### the "needling" department

here and now

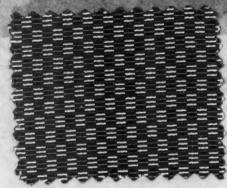
- WHY DON'T You schedule at least two important fashion shows each season... one for professional dressmakers and one for your own customers... and arrange for co-sponsorship by the Woman's Page editor of your newspaper?
- WHY DON'T YOU invite all of the local professional dressmakers to a private showing of your new fabrics and trimmings; also to secure suggestions as to types of fabrics they believe you should add to your assortment?
- WHY DON'T You set aside half an hour each morning to review, with your salesclerks, all of the new fashion trends featured by the pattern and fabric companies . . . so that your personnel can be fashion advisors as well as sellers?
- WHY DON'T You set up a special unit display of Summer Washable Rayons, featuring one or two made-up dress or sportswear styles? Why not a group of Amer-Mill's promotional Aquafab\*? (\*svashable summer fabric—©).
- WHY DON'T You round up sheers of all types and do a Transparency Promotion for summer? The interest in sheers ranges from Nylosette through to voile and batiste.
- WHY DON'T YOU win the cooperation of your local high school teachers by staging a contest, with small prizes, for the students who turn out the best garments created from fabrics bought in your department?
- WHY Don't You run a continuous series of chatty newspaper advertisements titled Needle Notes, giving women simple tips on better home sewing, and listing services you offer?
- WHY DON'T You make it a rule, in all your promotion and floor selling, always to talk of the finished fashion; but always listing in detail every item needed to complete that fashion, and giving the total price at the end?
- Why Don't You order an Amer-Mill made-up dress with every fabric order you place and take advantage of this valuable service?
- WHY DON'T YOU promote important mill names known to your customer so that she remembers you are headquarters for both quality and style?

Watch for

More Selling Tips

Next Issue



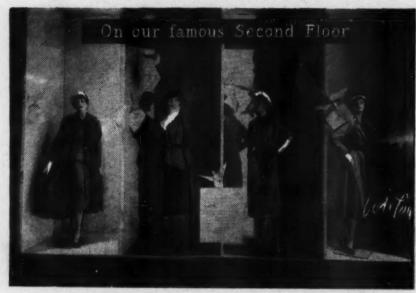


WICKEY . . . newcomer to the fashion scene. Crush resistant.

How Lord & Taylor Led the Spring Rayon Promotion Program with

#### amer-mill checks

A Fascinating Story of a Successful Fashion Promotion Which Started with a Man's Necktie and Finished with a Full Battery of Fifth Avenue Windows for Women!



ONE OF FOUR LORD & TATLOR WINDOW DISPLATS ON Fifth Avenue
Featuring Amer-Mill WICKET and Amer-Mill CARCON

The display card in the photograph reads: "Our Famous Second Ploor gives you Checks in crease resistant Rayon specially severe for us by the AMERICAN SILK MILLS. Magnificently stallored in clothes with a custom look."

When store President Dorothy Shaver decided on an important Spring Rayon Promotion, selecting merchandise from existing stock was ruled out. As with everything Lord & Taylor does, this promotion had to start with original thinking . . . and follow through with dramatic tie-ins.

Display Director Henry Callahan selected a striking checked pattern which he discovered in a man's necktie. He brought it to Americal, and together we worked out a dust of patterns which made real news.

The two fabrics were WICKET, an eye-compelling saiting (swatched above in a new fall dants) and GARCON, a new barathea with a falle hand.

Going a step further, we worked closely with Lord & Taylor's major fashion manufacturers of dresses, suits and coats to formulate a closely integrated fashion feeling. Thus, when Lord & Taylor unveiled its battery of Fifth Avenue windows on March 2nd, the consuming public was presented with an impressive group of highly salable fashions . . . in great variety, including misses' and women's dresses, suits, coats and shorties . . . all getting across in positive manner the importance of RAYON FOR SPRING. Within 3 days buyers reordered. Here we reproduce but one of the four windows. We welcome the opportunity to work with interested store executives and manufacturers to duplicate this type of coordinated merchandise-selling promotion.











colored to catch the discriminating eye ... woven to win the critical heart ... and priced to excite the widest interest ... in combed percale, luxury muslin, or utility muslin.



PEPPERELL COLORED SHEETS



PEPPERELL MANUFACTURING COMPANY...BOSTON...NEW YORK...CHICAGO...LOS ANGELES...ATLANTA...DALLAS



...for the kind of fashions dreams are made of

"Lace is fashion"

American Textile Co., Inc., . 25 East 31st Street, New York 16

Res. U.S. Par Off



KEEPS COTTONS SHEER, CRISP, WILTLESS...WITHOUT STARCH

## Cathedral Colors



N

# Soft Hex

#### **Decorative GLASS Fabrics**

The glowing colors that retain their imperishable beauty through the centuries in cathedral windows have their modern, equally lovely counterpart in Soft-Flex processed glass fabrics.

Laboratory tests equivalent to virtually years of brilliant sunlight have proved the permanence and non-fading beauty of Soft-Flex fabrics...in both ain colors and printed designs.

And, white the only processes known to medieval craftsmer continuous production methods make it passible for a ft-Flex to guarantee that, from one

end of a piece of yard goods to the other, regard less of its length, the clar with be identical. Finally, Soft-Flex processed class fabrics have.

The Softness Feel and Dripe of Finest Silk

They are both fire and flame resistant and moth and mildew of or. They are non-wrinkling, washable and do in 20 minutes with no need for franing. Soft flex processed glass fabrics are featured by I along home furnishing and department stores throughout the country. For samples and details, communicate with.

SCME DISTRIBUTORSHIP

folially that have no competition in the market is

WATERWAY PROJECTS, INC. 1012 N. HIGHLAND AVENUE

LOS ANGELES 38, CALIFORNIA



Galey & Lord, inc.

fabrics from
Burlington Mills

57 WORTH STREET . NEW YORK

Galey & Lord cottons seem to have sunshine in their very fibers. They glow, they look fragrant, they're fresher than springtime. No wonder women everywhere—in the country and the city—love to pluck fashions of Galey & Lord!



THE



HORN

OF

PLENTY

Schiffli embroidery and laces adorn many branches of the fashion and allied industries.

Their unique beauty and undeniable practicality lend themselves to millinery—shoes—gloves—lingerie—dresses—blouses—children's wear-handkerchiefs—fine linens—insignias—and embroidered household articles of all kinds.

And yearly thousands of yards of trimmings, edges and yard goods are sold over the counter to Schiffli-minded American women.

Schiffli is more than a type of embroidery

Schiffli is the most favored—most in demand embroidery that exists today.

EMBROIDERY MANUFACTURERS BUREAU



EAYON UNDERWEAR FABRICS
Sotins • Pigment Crepes • Toffetos • Multi Crepes
RAYON DRESS, BLOUSE AND SPORTSWEAR FABRICS
Romaines • Printed French Crepes • Printed 100 Denier Crepes
Failles and Tissue Failles
ENITTED UNDERWEAR AND OUTERWEAR FABRICS
Circular and Brushed Knits in both Rayon and Cotton

WOVEN AND KNITTED ELASTIC FARRICS

This year sales in the apparel field are estimated\* at almost 23 BILLION DOLLARS! No wonder we say that the present and future of the needle trades depends upon satisfying the needs of the MASS Fashion Market. They're the plain, everyday folks who spend \$83 as against each \$17 worth of clothes the wealthy buy. Plan to get your full share by using mass-minded Beaunit Fabrics as your value-base!





your customers can afford

BEAUNIT MILLS, INC., 450 SEVENTH AVENUE, NEW YORK 1-BOSTON-PHILADELPHIA-CHICAGO-ST. LOUIS-DALLAS-LOS ANGELES

#### STERN & STERN TEXTILES, INC.

silks . . . rayons . . . nylons

laces . . . nettings . . . cottons

founded 1889

over sixty years of

service to the

mills

stewart div. — easton, pa.

huguet div. — hornell & wayland, n. y.

canisteo div. — canisteo, n. y.

selling agents for

seekonk lace co.

rhode island lace works, inc.

branch offices

chicago, ill.

los angeles, calif.

philadelphia, pa.

dallas, texas

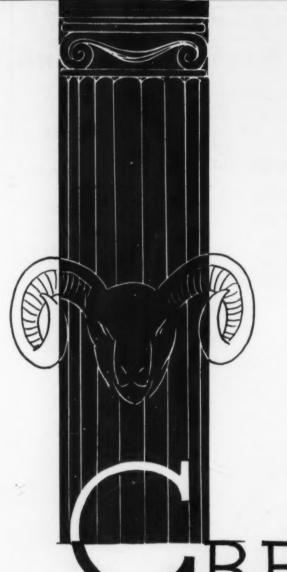
foreign offices

paris, Iyon, calais

caudry, nottingham, st. gall,

brussel

1359 broadway, new york 18, n. y.



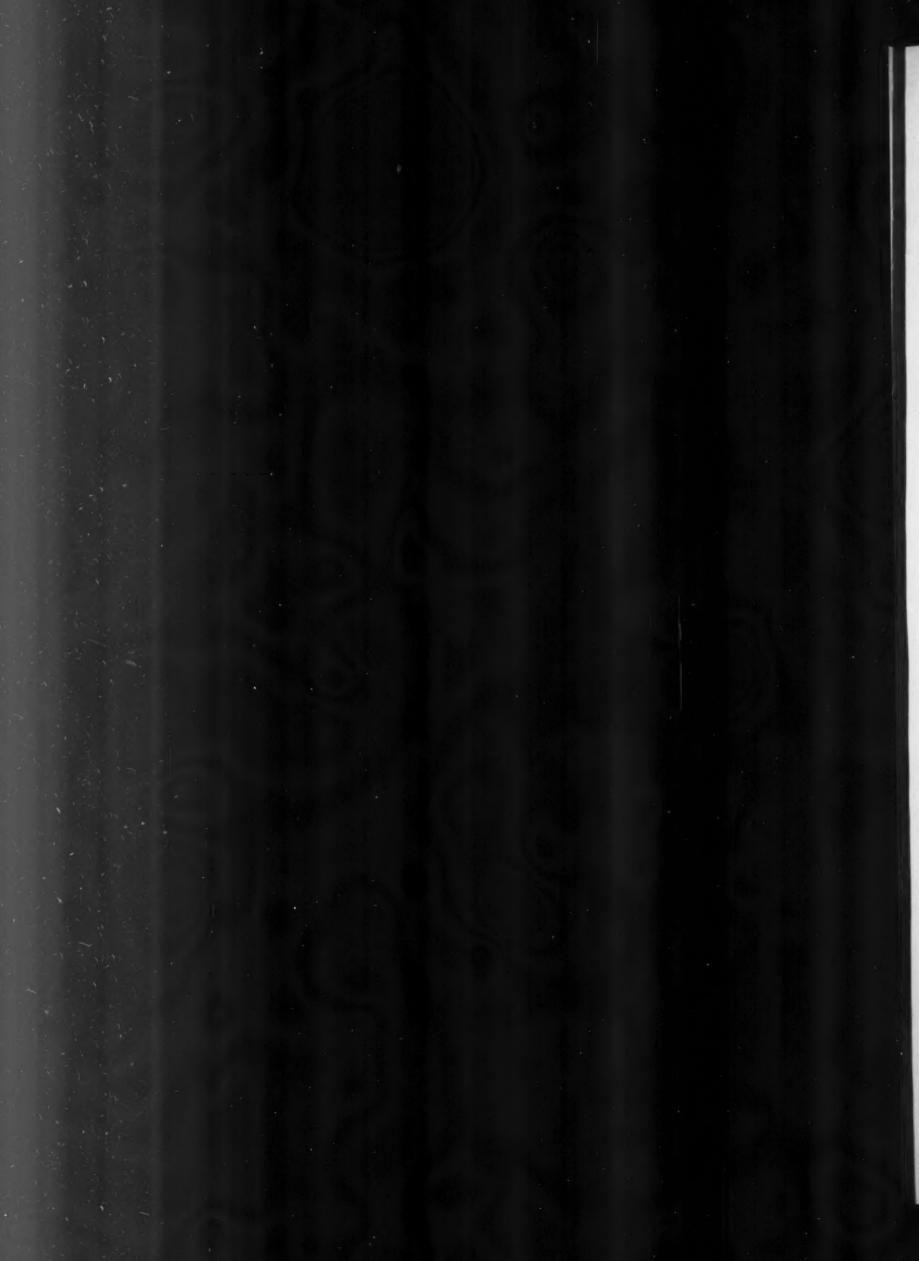
CREATORS

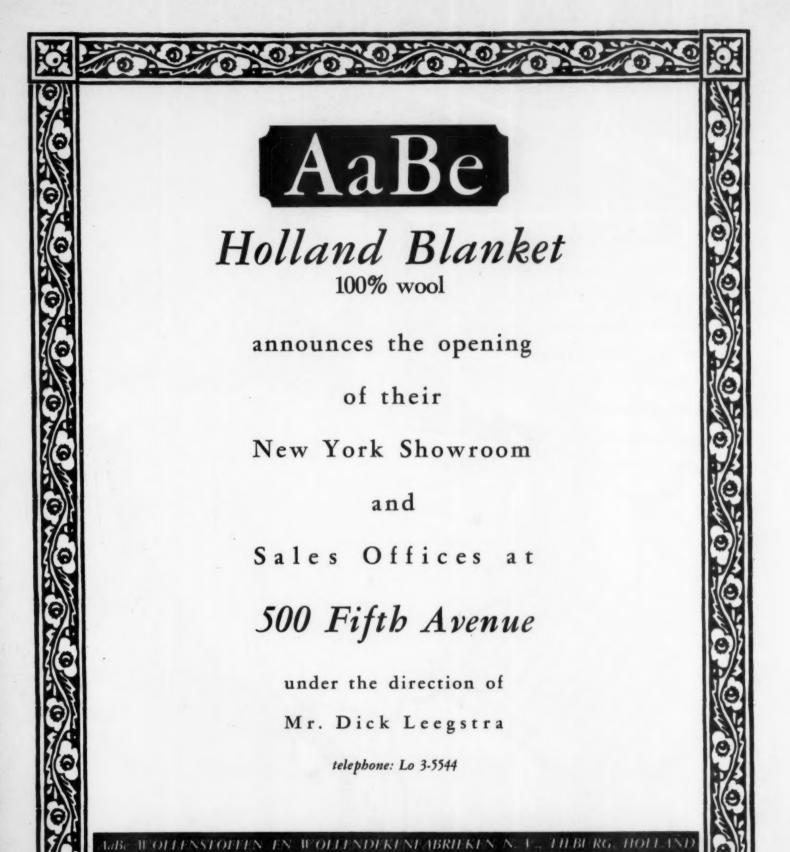
OF EXCLUSIVE QUALITY
FABRICS AND AUTHENTIC
STYLES



STRONG HEWAT & COMPANY INC





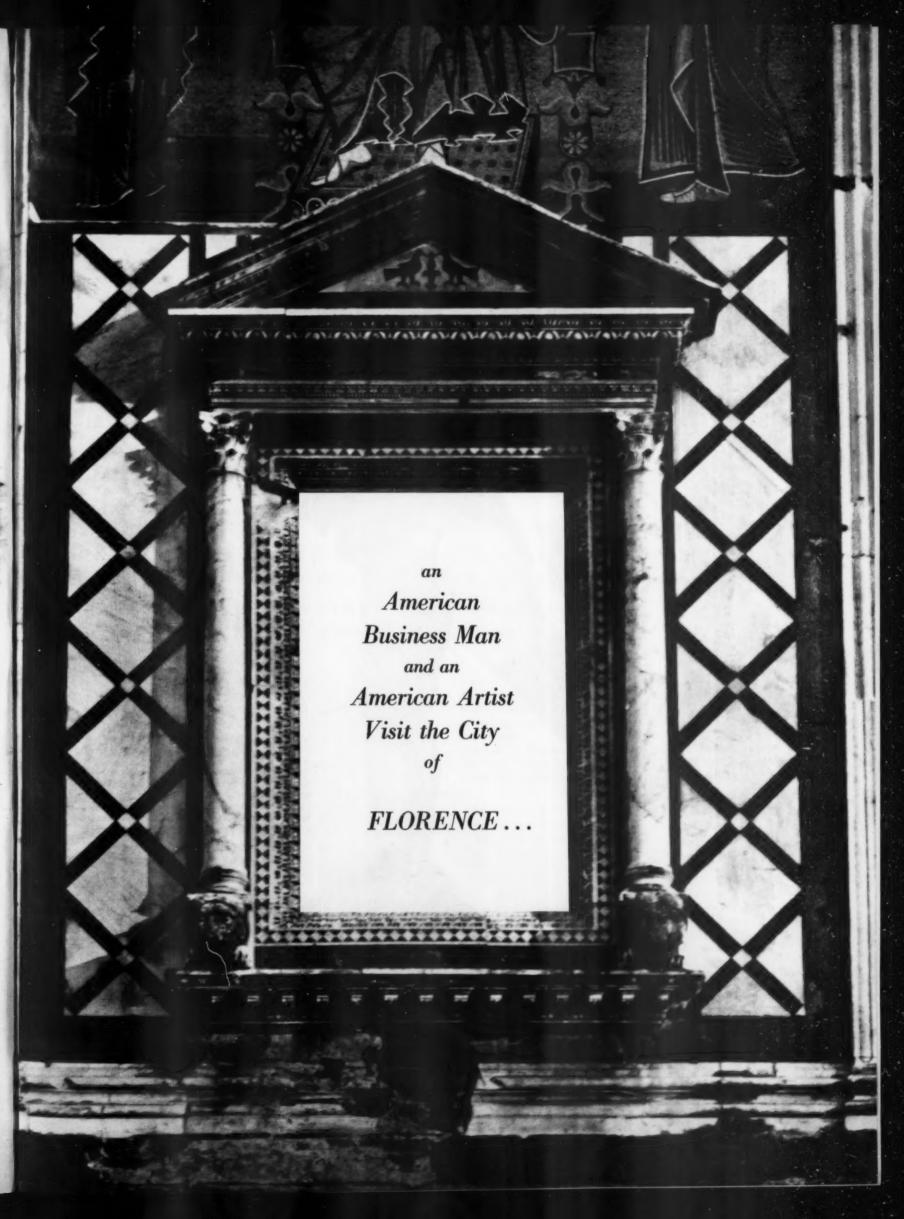


Largest Makers of Woolens and Woolen Blankets in Holland



# BEVIBERG® Aristocrat® of Rayon Yarn

AMERICAN BEMBERG . MAIN OFFICE: 261 FIFTH AVENUE, NEW YORK 16, N.Y. . PLANT: ELIZABETHTON, TENNESSEE







#### THE GENIUS OF FLORENCE

Two Americans... a business man and an artist... visit the city of Florence. In an attempt to get at the root of the greatness of the city, a dialogue ensues in which a series of questions are asked and replies are given... The accompanying pictorial presentation, and the dialogue between our two visiting Americans, may give the reader an insight to the factors which made this city unique.

F LORENCE, a name to be conjured with in the history of art, learning, politics and commerce, is a rather small city which nestles beside the river Arno in the hills of north Central Italy. Blessed with a mild, even climate, it is surrounded by fertile farm and grazing land which provided, through the centuries, ample food and basic raw materials for the inhabitants.

What is remarkable about the city is the fact that, within a comparatively brief span of years, it produced a group of men who left their imprint on history for all time. Dante, Leonardo da Vinci, the Medici, Botticelli, Benvenuto Cellini, Michelangelo, Raphael, Donatello, Brunelleschi Ghiberti, Fra Angelico, Machiavelli, Paolo Uccello, Galileo, Petrarch, Boccaccio . . . these are just a few of the names who are closely linked with the greatness of Florence.

It is not easy to arrive at the reasons why, within a relatively short span of years, men of such scope and stature should have sprung up in the environs of this single community.

Was it the influence of climate and geographical location . . . was it the influence of religion . . . the influence of rulers? There is no one factor to which we can categorically give credit. Yet even today, five centuries after its fullest flowering, the casual visitor can see that these men thought and worked on a different level from ordinary mortals. Nothing seemed too removed for them to attempt. Leonardo da Vinci gave the

clue to the solution of scientific problems which even today hold possibilities for modern science. . . . The poetry, thinking, and philosophy of Dante have been a crystal-pure and lofty inspiration to succeeding generation of men . . . Galileo widened our knowledge of the universe . . . Giotto, Masaccio, Michelangelo, Botticelli, Donatello, Verrocchio, Raphael, and a score of others adorned the city with works of incomparable loveliness . . .

Perhaps, as some historians assert, it may be that the Medici family was the catalytic agent in the flowering of this great period. We know, in the words of the Metropolitan Museum's Francis Taylor, that "over a period of a hundred and fifty years few artists in Europe of major reputation were left untouched by the finger of the Medici." It was the Medici family, originally wool merchants and manufacturers of wool and silk textiles, who gradually acquired dominance in finance and politics. It was the Medici, with their roots in the powerful Florentine wool industry, that emerged first as bankers and rulers of Florence and then as extraordinary humanist patrons of Renaissance art and learning.

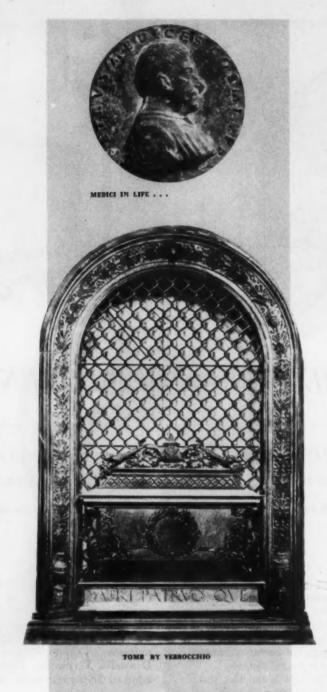
Although we may not be able to ascertain the Cause, we do have the opportunity to enjoy and estimate the Results. A few of these results, accompanied by the speculations of two contemporary Americans, are presented in these pages.

IN FLORENCE,
ON THE 27th
OF JUNE, 1949...

the tomb of Piero and Giovanni de Medici was opened for the first time since it was sealed in 1472. An acknowledged masterpiece of the sculptor Andrea del Verrocchio, this tomb has long been counted among the most precious monuments of the early Renaissance.

Innumerable visitors to the Florentine church of San Lorenzo, where so many of the Medici clan lie buried, have admired its harmonious yet majestic proportions and its perfection of detail. It truly reflects Verrocchio's fine talent, in which a sculptor's power was combined with the goldsmith's elegance.

The impetus for the opening of the tomb came from the celebration last year of the fifth centennial of the birth of the most fabulous of all the Medici, Lorenzo the Magnificent. The funeral monument made by Verrocchio in San Lorenzo houses the mortal remains of Lorenzo's father, Piero de Medici and of his uncle Giovanni. Piero, who died in 1469, was known as Piero il Gottoso ... Piero the Gouty ... and indeed, when last June his remains were removed from the sarcophagus, the effects of the painful disease to which he finally succumbed were still evident, almost five centuries later, in the sad twisting of the limbs. He was buried naked and, as the photograph shows, was found in mummified condition. His only ornaments were three medals, two





of them in lead and one in bronze. On the face of each medal was the portrait of Piero; on the reverse, that of his brother Giovanni. One medal was placed on Piero's head, one on his chest, and one at his feet. Those who had sealed up the tomb in the fifteenth century must have had a presentiment that at some future time the sarcophagus would be opened, and as a typical Renaissance gesture decided to place in it portraits made of durable metal so that another age could know how these long-dead leaders of Florence looked. The medals themselves are fine in workmanship, and in their double-portrait form are seemingly unique. Who their author was is not as yet determined.

The work of opening the tomb, which was fully described at the time in the Italian press, was carried out under the distinguished direction of Professor Giovanni Poggi, Superintendent of the Galleries of Tuscany, and of Professor Giuseppe Genna of the Anthropological Institute of the University of Florence. The project had been initiated by Professor Gaetano Pieraccini, celebrated for his profound medical research into the physical state of the various members of the Medici family. The writer of this note was among the small group who had the opportunity of witnessing this dramatic occurrence.

> - John Goldsmith Phillips, Metropolitan Museum of Art



BOTTICELLI'S BIRTH OF VENUS.

DOTTICELLI WORKED ALMOST EXCLUSIVELY FOR THE MEDICI (SEE STORY ON OFFOSITE PAGE). HIS BIRTH OF VENUS AND PRIMAYERA WERE ORIGINALLY PAINTED FOR THIS WERFUL FAMILY AND REMAINED IN THE UFFIZI GALLERIES. IN PRIMAVERA (PAGE 56) LORENT

THE ARTIST: Where did all the wealth come from to build and adorn this city?

THE BUSINESS MAN: Wealth derives from many THE BUSINESS MAN: Wealth derives from many sources . . . from manufacturing and agriculture, from trade and finance . . . sometimes from wars of conquest . . . and always from hard work. From what we have observed and read, the country around Florence supported large flocks of sheep and herds of cattle which helped to build thriving weaving and leather industries and, in general, encouraged manufacturing, trade and finance. The products of Florence have always been examples of a high level of manufacturing and taste. Because of this quality and taste, other cities and countries sought the

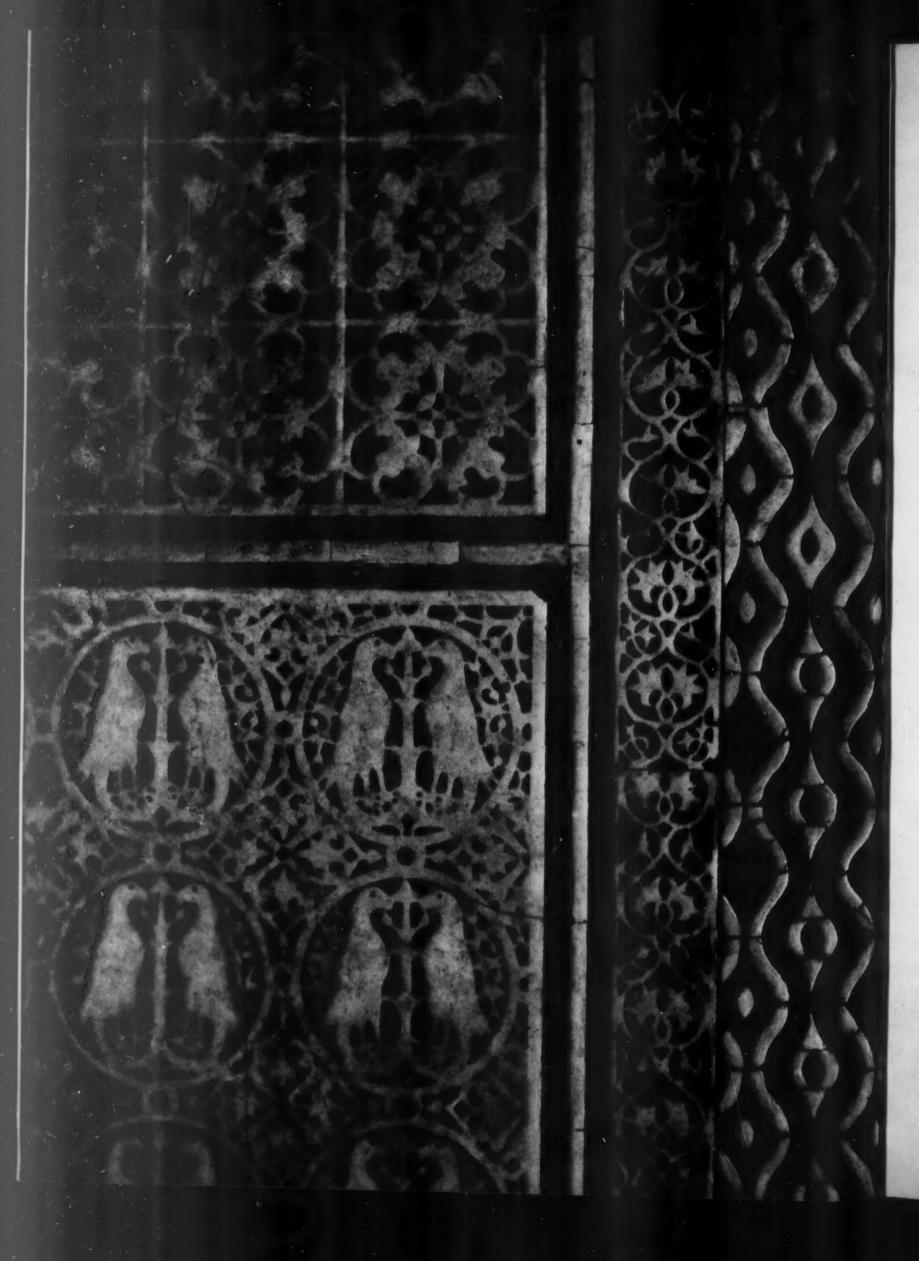


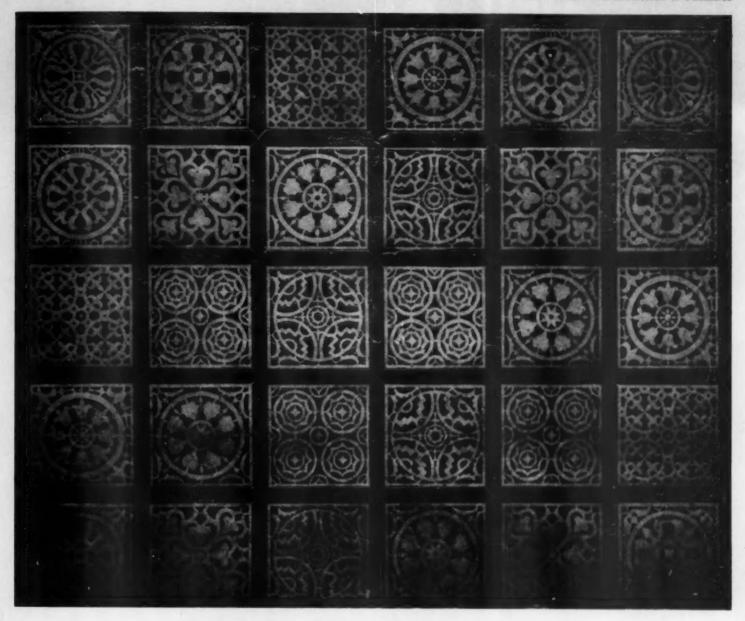
Damask Metallic Velvet . . . Fran-tex Division of Mallinson . . . Motif inspired by the Florentine Leaf, frequently used by Botticelli and other Florentine artists.

Florentine products . . . and the beginning of a cycle of wealth was set up.

THE BUSINESS MAN: Why is it that the statuary caround Florence seems to be finer than what we see in other European as well as American cities?

THE ARTIST: Well, for one thing, there was less specialization. Because of the genius and energy of these artists, they were capable of working in all art forms, so that instead of merely making designs and having them executed by a purely mechanical agent . . . a stone-cutter, let us say . . . the sculptor or artist carved directly into the stone. And so you have an extremely high level of sculpture.





THE ARTIST: Why do you give such unusual study and attention to the carvings shown here?

THE BUSINESS MAN: As I looked at them, I could not help wondering at the immense amount of value our manufacturers and designers, in almost every field, could gain from

a study of these carvings. Textile and fashion people, jewelry and ceramics designers, can readily see the adaptability of these designs to their products; but even engineers, steel and automotive designers, architects, decorators . . . all could benefit from a study of these finely proportioned, harmonious designs.

THE BUSINESS MAN: What is so vaguely familiar about the dome of the great Cathedral of Florence?

THE ARTIST: That dome, which dominates the Florence horizon, is not only the largest, but the most typical of the city's monuments. First of its kind to be conceived, it set the pattern for thousands of others, including our own National Capitol at Washington, and St. Peter's at Rome. It still is, in my opinion, the most beautiful in the world. Michelangelo, in preparing to build the dome of St. Peter's in

Rome, proudly told the Pope he could build a bigger dome, but not one so beautiful as Santa Maria del Fiore, the creation of Brunelleschi.





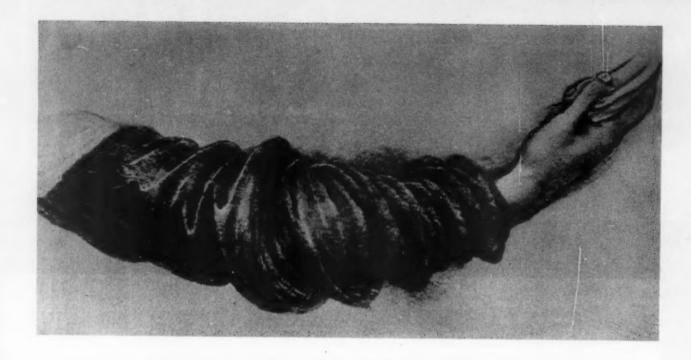
THE ARTIST: Tell me, please, why do fashion magazines use so many skinny, emaciated-looking models? Study the women in these Piero della Francesca paintings...they are flesh and blood creatures, but with such dignity in form and attitude that they quite definitely enhance the garments they are wearing in the painting.

THE BUSINESS MAN: From one point of view you are right. But remember that fashion is variable, calling for a particular type of woman at one time . . . still a different type at another time. The particular fashions of the day will dictate the type of models used.



In the small town of Arezzo near Florence, we may see the work of Piero della Francesca, an Umbrian painter of taste and grandeur. The sections of the *Queen of Sheba* (details shown here) are unsurpassed for representation of deep space, nobility of composition, and harmonious colors.

AMERICAN FABRICS 51

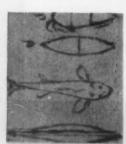




SELF-PORTRAIT



WALKING ON WATER



SUBMARINE STUDY

#### LEONARDO da VINCI

THE ARTIST: I noticed that whenever Leonardo da Vinci's name is mentioned you sit up and take special notice. What is it about Leonardo that holds special appeal for you? I feel that it is Leonardo the man that interests you rather than Leonardo the artist. Perhaps you can give me a new slant on this authentic genius of Florence... perhaps you have detected something aside from Leonardo's art which appeals to you?

THE BUSINESS MAN: Yes, I will tell you what I think. . . . Leonardo da Vinci is a fascinating person to me and, as you say, not primarily because of his standing as an artist. His position in this field I leave to you who know more about this than I do. . . . I am thinking of Leonardo from the standpoint of an adaptable man, a man who could turn his brain power and his emotions in any direction and produce extraordinary results. I have been looking over some of his notebook sketches and reading a little about his life. He is not merely a specialist of one

phase of life . . . he is a master of almost all phases. Painting and botany, music and bridge-making, poetry and medicine, philosophy and agriculture, mineralogy and cosmology . . . they are all fields in which he works, Quite simply . . . and rightly, to my way of thinking . . he proceeds on the belief that everything in life is connected with every other thing. He observes the flight of birds and proceeds to draw plans for man's flight . . . He studies the shape and internal organization of a fish and visualizes the submarine . . . the network of the veins in a leaf, or the spider's web, suggests to him the organic structure of a suspension bridge. . . A lowly turtle crossing his path suggests a vehicle which is the forerunner of our modern tanks and armored cars. . . . Everywhere and in everything he sees that all phenomena of life are connected. Whether he is sketching fortification plans for a Duke, or drawing the folds of a garment, one sees the evidence of a tremendous and sympathetic force at work.



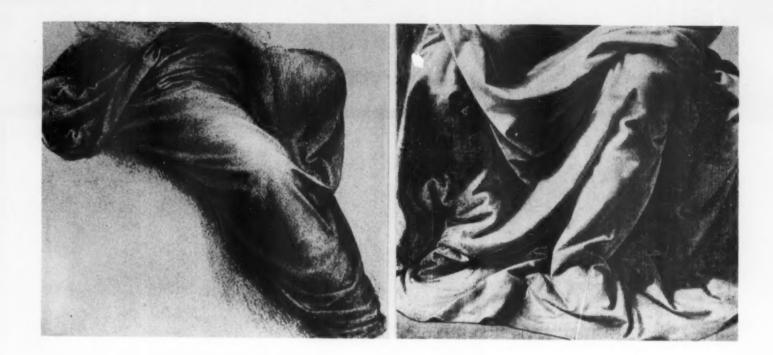
FLIGHT STUDY



WING STUD

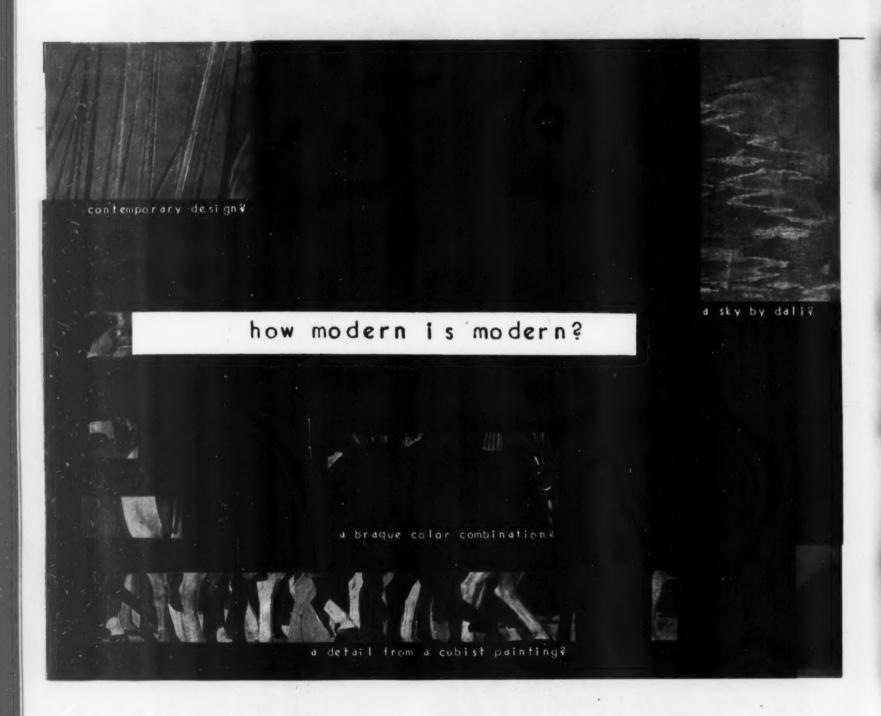


BRIDGE STUDY



DRAPERY STUDIES, BY LEONARDO DA VINCI





HOW MODERN IS MODERN? While Columbus was still engaged in debate with Isabella's council over the advisability of her investing in the proposed exploratory trip to India over a Western route, Piero della Francesca painted the Battle of Constantine. Four and a half centuries have elapsed, yet passages in this impressive work are as fresh, as modern as though they had been executed yesterday.

We have masked certain portions of this famous painting to indicate the approaches which have inspired a variety of recent art movements. The passages selected illustrate the truth that when an art expression emanates from an organic expression, it retains its soundness and causes time in art to be boundless.



THE BUSINESS MAN: I have heard a lot about modern art and classical art. Please tell me, without any clichés or big words, just what is modern art and what is ancient art. How modern is modern art?

How modern is modern art?

THE ARTIST: How modern is modern is a good formulation! Good art, of any period, springs from man's reaction to the world around or within him. The more sensitive and intelligent an individual he is, the more he will be able to reveal through the medium in which he works. As for form of expression . . . it is my personal belief that there is little that is new. Every so-called modern trend or approach in art has its counterpart in some work of thousands of years ago.

THE BUSINESS MAN: Why don't the present-day colors seem to last, or be as pure as these colors?

THE ARTIST: Most of the paints and dyes we use today are of an aniline origin. The Germans, as you know, invented the aniline dyes and they are indeed cheap and efficient for modern use. But, we must admit, the pure vegetable and mineral dyes and colors do have certain qualities which the anilines can never have. Remember, too, that the artist of the Renaissance period did not buy ready-made, manufactured paints, but learned how to make his own colors from the raw materials.

(continued)



HOW MODERN IS MODERN? While Columbus was still engaged in debate with Isabella's council over the advisability of her investing in the proposed exploratory trip to India over a Western route, Piero della Francesca painted the Battle of Constantine. Four and a half centuries have elapsed, yet passages in this impressive work are as fresh, as modern as though they had been executed yesterday.

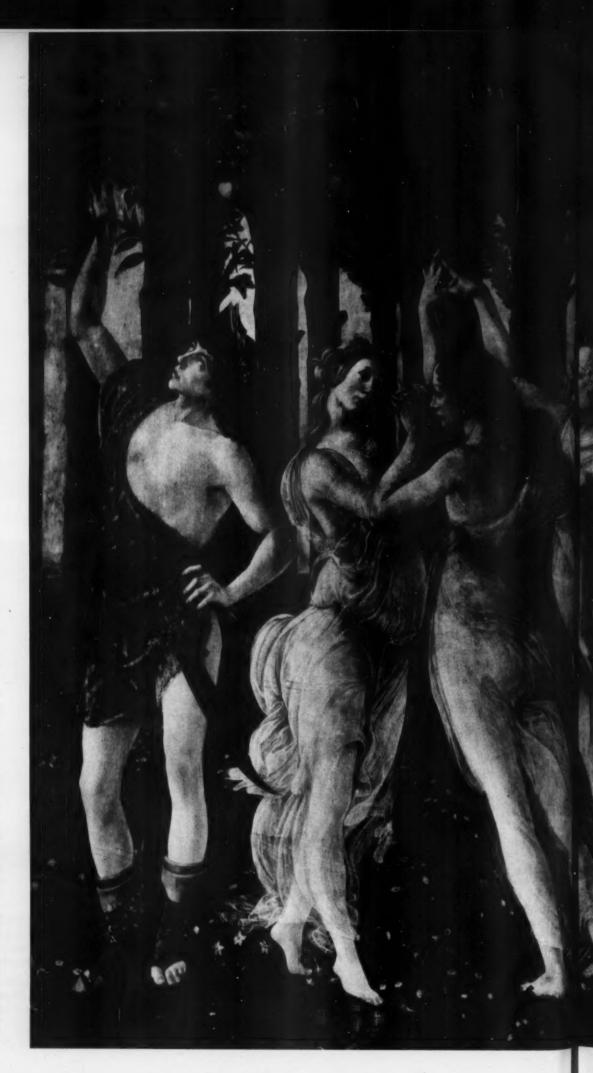
We have masked certain portions of this famous painting to indicate the approaches which have inspired a variety of recent art movements. The passages selected illustrate the truth that when an art expression emanates from an organic expression, it retains its soundness and causes time in art to be boundless.





THE BUSINESS MAN: Why is there such a value placed on certain works of art, and why...if we can be quite frank with each other... do so many people fail to respond to what is known as great art?

what you have said. . . . To begin with, most people . . . and this includes the critics and experts too . . . can only understand art on certain levels. Some are moved by combinations of colors; others respond to an arrangement of forms; still others to a solution of a difficult problem. There is, as you may have guessed, different art for different types of men. Nevertheless, suppose you yourself study for a few minutes some of the details that go into a good work of art. Take, for example, the painting we show here. Think of the effort required to produce only a small part . . . for example, the drapery in the figure second from left. You can test the degree of skill and attention necessary to draw this accurately and convincingly. If you were to take a pencil and try merely to copy the meanderings of the folds, you would see how much mental effort is required to do this one thing only. And this, my friend, is just the beginning, a small part, of what is required to complete a work of art.





PRIMAVERA — SPRING, BY BOTTICELLI IN THE UFFIZI GALLERY, FLORENCE



USINESS MAN: Many things ... for example, that the monas-were the centers for the weaving crafts of early medieval In fact, one of the first trademarked Florentine fabrics

ARTIST: Can you say anything about the beginnings of making in this city in medieval times?

THE BUSINESS MAN: Yes . . . there is quite extensive literature on this subject . . .

T IS interesting to note the beginnings of modern technical specialization in the city of Florence. Refining of cloth . . . or, as we call it, finishing or processing . . . played an important part in Florence, even more important than weaving.

From early days, specialization existed in Florence to a marked degree. In fact, the textile industry in this city gave birth to what may well be the modern technique and belt line method. For example, in the processing of wool from the raw material to the finished fabric, some twenty to thirty separate groups of workmen were engaged, according to an existing record of the year 1427. Indeed, many of the records indicate that there was a division of labor which showed an understanding of specialization that can be compared only to our own modern American industry.

#### Imports and Finished Goods

The local supply of wool, large as it was, still could not sufficiently meet the demands of the great guilds of cloth makers. The fact that a large proportion of the raw wool was shipped from Flanders and England increased the cost so greatly that the Florentine textile specialists imported only wool of the finest quality, and treated it with a care undreamed of in the countries in which the raw wool originated. A modern analogy would be our own American mills which import the finest Australian merino wool and have become expert in the processing, weaving and finishing of these woolen materials.

We learn from a 15th Century manuscript . . . Trattato

dell' Arte della Lana (Treatise on the Wool Weavers Guild) . . . that all the raw wool imported from abroad went through a vigorous classification and conditioning. After being received in Florence, it was divided into three groups . . . lana fina, mezzana and grossa (fine, medium, and coarse wool). It was treated in a bath of lye and water to remove the grease, and put out in the sun to dry. Then it was shipped to the actual cloth-maker where particles of dirt were removed by hand, and the wool gone over with shears and instruments until it was free from all foreign substance.

After being combed out, the carded wool was wound on a block of wood and then sent for further treatment which included more cleaning, sorting and carding. Not until then did the lanini (wool carriers) cart the wool to the spinners. After spinning, the yarn was then sorted into various grades and, to distinguish its quality, was marked by typical Florentine signs of the crown, the lily, the rose, etc. Finally, the wool was beaten thoroughly and sent to the dyers.

The Cloth Guild members had an excellent understanding of the whole technique of cloth making; their careful, thorough handling, from the raw material through the many processes to the finished cloth, was characteristically meticulous throughout. Even after the processes described in the paragraph preceding, further washing and cleansing of the cloth through purging and cold water treatment, and treatment with Fuller's earth, drying in the open air, felting, cropping and roughening with carding thistles . . . all of these were practised before the cloth was placed on sale. • END

E ARTIST: There is one point you haven't stressed . . . and at is the superb and brilliant colors of the fabrics which could be been inspired only by the artists of this great city of the

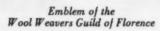
THE BUSINESS MAN: Let us give the devil his due. Florentine supremacy in textiles owed a great deal to inspiration of the city's artists. But, look now, see the great Cathedral of Florence. History records that this magnificent undertaking was made possible and completed with the support and under the supervision of the Cloth Makers Guilds . . . a true marriage of Industry

THE ARTIST: . . . or of Art and Industry!



NOTABLE SEALS AND EMBLEMS OF THE FLORENTINE CLOTH MAKING GUILDS

Seal of the Tuscan Dyers, National Museum, Florence





Seal of the Calimala Guild (Cloth Refiners) of Florence

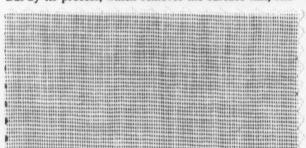
# NOW, EVEN FABRICS CAN BREATHE FREELY

The new Clarence S. Brown process, by removing surface lint, on the fiber, opens the windows to make the fabric porous

Repeatedly we have voiced the opinion that since the number of known fibers is fixed, the opportunities for the future of the textile industry lie within the dictate and the development of the technologists. No more dramatic instance of this theory exists than the Clarence S. Brown Air-Conditioning process.

The human body requires that oxygen be taken in by the skin as much as through the lungs; but it also requires easy access of air to the skin pores, to remove the excess heat which is generated by the body. Up to now the alternates at our disposal were (a) to wear several layers of sheer fabric or (b) to wear non-breathing fabric. With the new Air-Conditioning process, we now have the opportunity to wear dense fabric which still breathes.

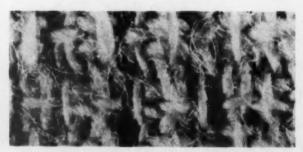
Fabrics are warm because, unless woven so openly that they are revealing, the tiny interstices are filled with insulating cross-patches of almost invisible surface lint. This lint stops the air from getting through freely to the skin, and thus causes the body heat to build up. But by its process, which removes the surface lint, Air-



A non-conditioned fabric.



Mash Enhais non-conditioner

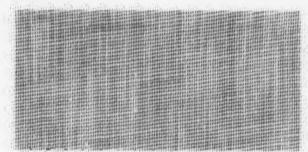


Non-conditioned, after washing

Conditioning opens up the multiple windows and thus increases airflow by as much as a thousand percent.

Oddly enough, as is generally the case when the technologists start in pursuit of the answer to one problem, they manage to wind up with several corollary benefits along the way. This is true in the case of Air-Conditioning; for in the course of their research, the technologists learned that the same process which removes the surface lint also imparts a new and smoother surface to the fabric . . . enables it to take dyes in a brighter and truer finish . . . and, as in the specific instance of the fold-line of a man's collar, develops a stronger resistance to cracking.

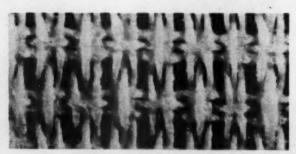
Below we show microphotographs as well as swatches of specimen fabrics. The set at the left has not been processed; the set at the right represents a piece of fabric which has been Air-Conditioned. Compare both sets and you will instantly grasp the significance of this splendid technological advance.



Air-conditioned fabric.



Mesh Fabric, air-conditioned



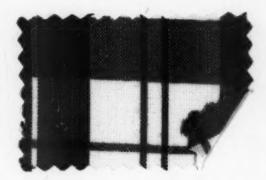
Air-conditioned, after washing

## THE STORY OF NYLON: PART III

Engineering to Specific End Uses is Proceeding at a Speedy Pace.

While the story of nylon may be said to have started in 1939, actually the interruption by World War II created a gap which forced abrupt suspension of development until 1946. Thus, to the credit of those textile brains which were applied to the manifold problems of the manifold industrial needs, the fine advances represent the work of only three years.

In the previous issue of AMERICAN FABRICS we hinted at the lines along which these technicians were working to create nylon fabrics ideally suited to specific end uses. On this page we show three additional developments achieved in the course of research aimed at filling a specific consumer demand. These instances are, again, a mere hint of what is currently coming from the laboratories; as added discoveries are forthcoming, we will report them for our readers. — THE EDITORS



WEAVING AN ALL-SPUN NYLON has been achieved by Newman Mills. This all-spun nylon fabric possesses a softness that pleases the hand and lightness in weight to broaden the selling field . . . takes colorings beautifully, and breathes.

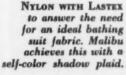




Weaving a Truly Sheer Nylon

This example from Mallinson is indicative of the delicacy of future fabrics to be woven from nylon. This development opens the great market of sheer fabrics for the masses who hitherto could not afford sheers because of their short life.

KNITTING AN ALL-NYLON TRICOT to meet the ever-growing consumer demand for nylon tricot is a fait accompli in the mills of Vanity Fair. The tricot replaces unsatisfactory woven filament nylon in certain fields.





## AMERICA'S GREAT WOOLEN INDUSTRY LEADS THE

THE RICHNESS AND

### WOOL . . . NATURE'S FAVORED FIBER

The ardent and admirable work of the contemporary textile chemist invariably has an objective . . . a comparative. That he has done so well in producing synthetically fibers and fabries of natural qualities is little short of astonishing. But let us not overlook the fact that in many instances the Objective Chart which the chemist keeps before him lists the virtues which Nature put into Wool.

For this reason we list herewith some of the characteristics of the fiber which grows on the sheep's back; we do so, also, to remind the textile industry that within this one natural fiber are contained so many desirable qualities that it is sheer waste to sacrifice a sizeable portion of those qualities merely for the nebulous glory of recreating the remaining few.

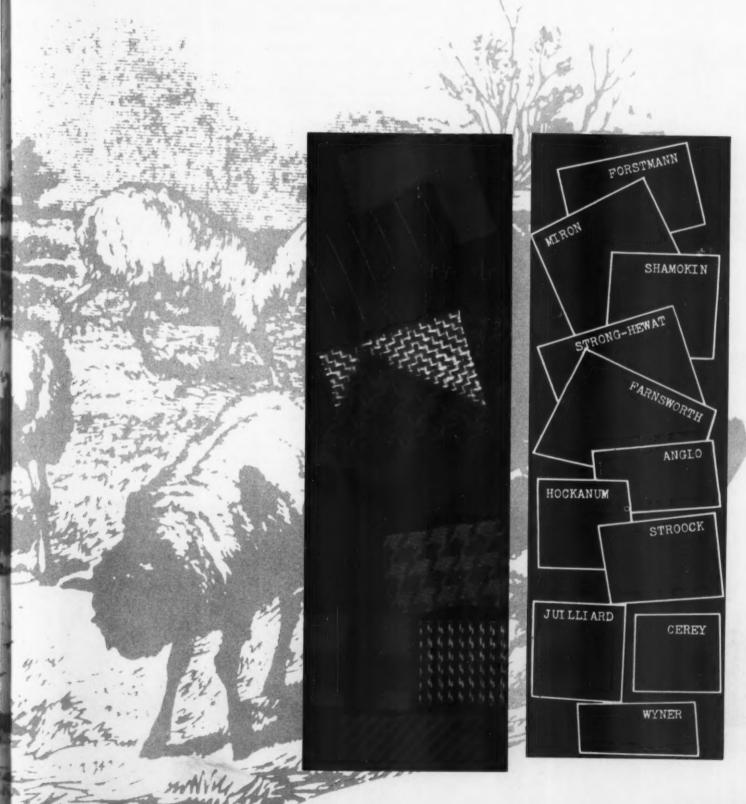
- 1. Wool absorbs moisture more rapidly and retains it longer than any other fiber.
  2. Wool is, of itself, a generator of heat,
  3. Wool is the best insulator against heat, because

- its low caloric conductivity ensures
- of weight less than any other fiber
- 5. Wool is elastic to an amazing degree.
- Wool permits heat-carrying ultra-violet rays to
- s a stronger affinity for dyes than any
- ol fiber is durable; woolen textiles last three long as any other textile exposed to air.
  ol is atrong; the tensile strength of wool acqual to that of metal wire of the same size.
- 11. Wool resists both noise and vibrates an effective absorbent for both.

And can anything match the richness and luxury of wool in the domain of fashion?

E

# VARIETY OF ITS FASHION PRODUCTS



## TEXTILE EDUCATION IN AMERICA

Clemson, S.C.

# CLEMSON EDUCATES STUDENTS TO QUALITY REQUIREMENTS



Students at Work on Dolly Head of a Loom

THE TEXTILE industry today is requiring college training as a necessary background for an increasing proportion of its administrative personnel. To serve a more exacting consumer textile equipment has increased in refinement, complexity and cost. To maintain quality and operate with the necessary efficiency, instrumentation involving new mechanical and electrical solutions is taking a more prominent place in the mills.

Quality control of the product and improved human relations among personnel are requiring better trained leaders in all managerial positions.

#### **Emphasis** on Research

Throughout every phase of the industry research is looming large in the budgets and in number of personnel. Through this research the new fibers and new textile products continuously expand. In this realm of research the industry uses college graduates almost exclusively.

The Clemson School of Textiles is one of the leading textile schools of the nation with an enrollment of more than 800 students taking courses leading to the Bachelor degree. Four main curricula are offered: textile chemistry and dyeing, textile engineering, textile manufacturing, and knitting. Graduate work is offered in textile chemistry and dyeing. The faculty and plant is one of the largest giving instruction in textile subjects only. The cultural and academic subjects are taught in the schools of Arts and Science, Chemistry and Engineering located on the same campus. The close association of the students and faculty of these different schools at Clemson creates a broad cultural atmosphere for all. The library and shop facilities of the college as a whole are invaluable to the textile students.

#### **Better Trained for Industry**

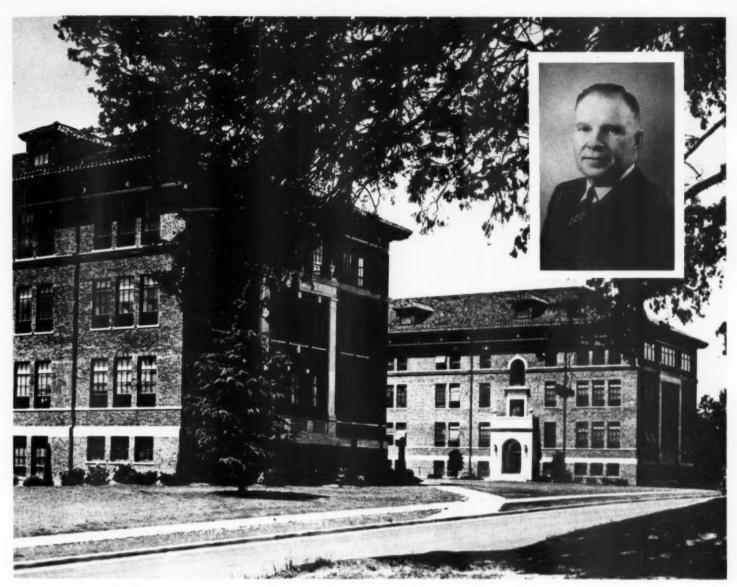
Clemson, being situated in the very center of the Southern textile industry, places most of its students in this region; but many of her graduates are found throughout the textile area. The industry, through its demand for increased numbers of better trained graduates, through its cooperation and council, and by its financial aid through foundations, gives the textile schools a most vital challenge. Clemson strives to meet this challenge with graduates having an excellent technical knowledge, a good background in human relations, an open-minded research point of view and, lastly, a willingness to work.



Instruction on Jacquard Loom



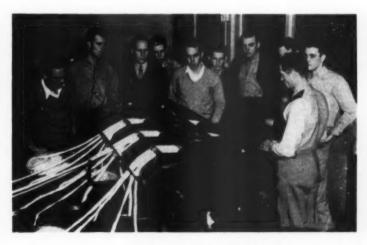
Studying Drawing Frame in Operation



View of Textile Building at Clemson - Inset: Dr. Hugh Brown, Dean of Clemson College School of Textiles

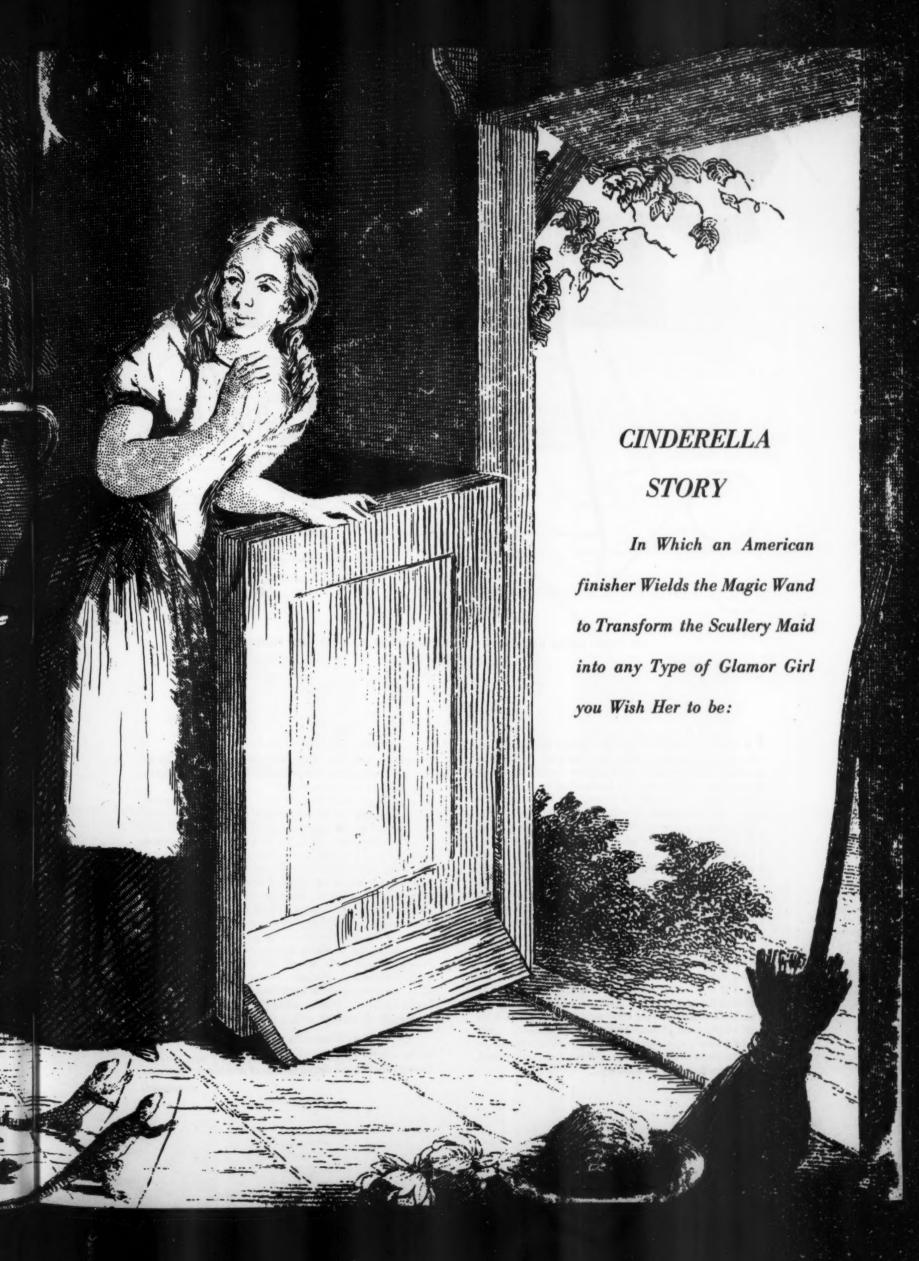


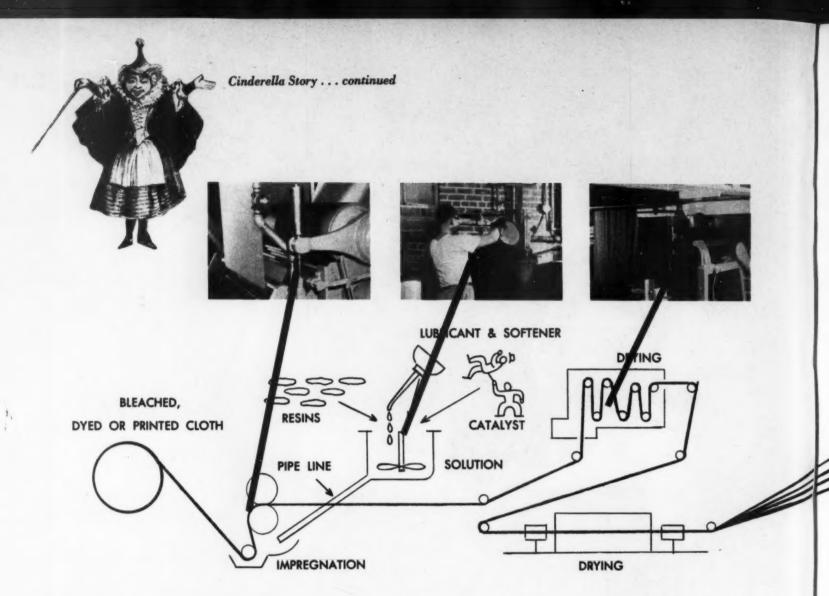
Study of Sock Knitting Techniques



Students Set Rolls on Roving Frame







THE CHART ABOVE ILLUSTRATES THE PROCESSES FOR ALL-OVER AND TEXTURED EFFECTS.

GREAT as may have been the delight with which you read the story of Cinderella when you were a child, and marveled at the manner in which the Good Fairy lifted the scullery maid out of the kitchen and into the palace of the Prince... no tale of fiction, and few in fact, can match the real magic of an American company's new finishing process which transforms the face of a plain fabric to one of radiant glamor and selling appeal. In earlier issues of AMERICAN FABRICS we have repeatedly

expressed the philosophy that much of the future progress of the textile industry would depend on the scientist-wizards of the finishing plants. How true this prediction was, what amazing results would emanate from the laboratories of these technologists cannot be better exemplified than through an exposition of what has been achieved in the plants of the Bancroft Company.

The number of natural fibers with which the textile industry can work is definite and fixed: wool, cotton and silk. The horizon for man-made fibers, while wider, now promises to approach the limits of originality. But the finishers are just entering their own domain; theirs is the field of chemical permutation and combination . . . and in their hands apparently lies the power to expand not only the faces of the fabrics to which we are accustomed, but the fortunes of the industry.

#### What is Hidden Behind the Mirror?

To gain an inkling of what lies in the near future, let us first peer behind the mirror to see what finishing chemistry has already contributed:

How long ago was it that cottons . . . which were apparently so ideally suited for summer travel use . . . were sadly set aside because they wrinkled so swiftly? Just a few short seasons; yet today we wear wrinkle-resistant cottons, crush-resistant seersuckers and cords, ginghams which rebound to smoothness after they have been subjected to the wrinkling effect of heat and pressure.

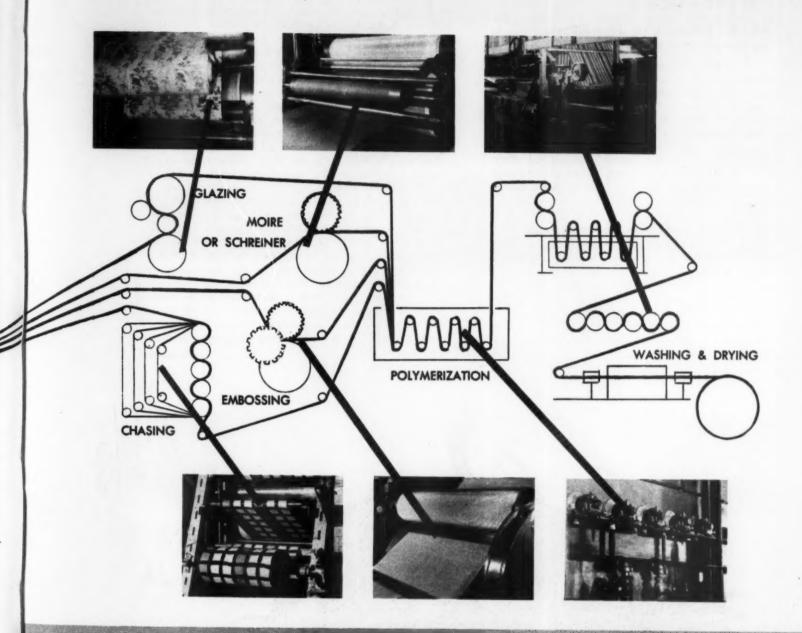
Cottons that no. longer shrink or stretch out of shape; cottons that shrug off spots and stains; cottons that withstand all the rigor of dry cleaning and tub laundering . . . these are merely some of the past attainments which came out of the finisher's laboratory.

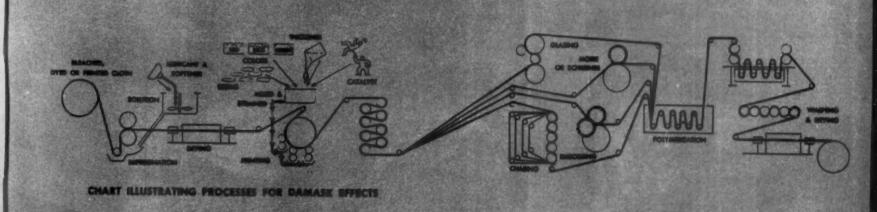
Now let us look at the newest, and at once the most promising of processes, developed by Joseph Bancroft & Sons Co.... a process which has created an entirely new and broad family of fabrics which are grouped under the trade-mark *Everglaze*.

#### Changes Cinderella to a Glamor Girl!

To be strictly accurate, this revolutionary new process changes the face of cotton to that of any glamor girl you

(continued)





wish for! One basic fabric may be put through the Bancroft process and emerge with as many as a dozen entirely different and emotion-stirring faces. And so adroitly is this accomplished that, were it not for the fact that you were forewarned, you would have great difficulty in recognizing the dozen different cloths as being basically identical!

Would you like a cotton that looks and feels like linen? like silk? like taffeta? or even like wool? Would you like a moiré effect? or a satin stripe? or possibly a jacquard or damask without the high expense of weaving the patterns into the cloth? Or perhaps you'd like your cotton to come through with a bouclé, moiré or piqué surface? All of this may seem incredible: and yet these are but a handful of the numberless finishes, textures and effects which are actually, today, being applied to common cotton fabrics in the Bancroft finishing plant and in numerous licensed mills!

#### Now Cinderella Wins the Beauty Prize

Already alert converters and manufacturers have been quick to capitalize on the opportunities placed before them by Bancroft's Everglaze. Almost hourly we view new faces, new effects which are destined to win the heart of the consumer . . . and yet it is obvious that the surface of the barrel is hardly touched.

Lowly cotton has a new glamor face; it will have many, many more . . . all you need do is wave the Everglaze

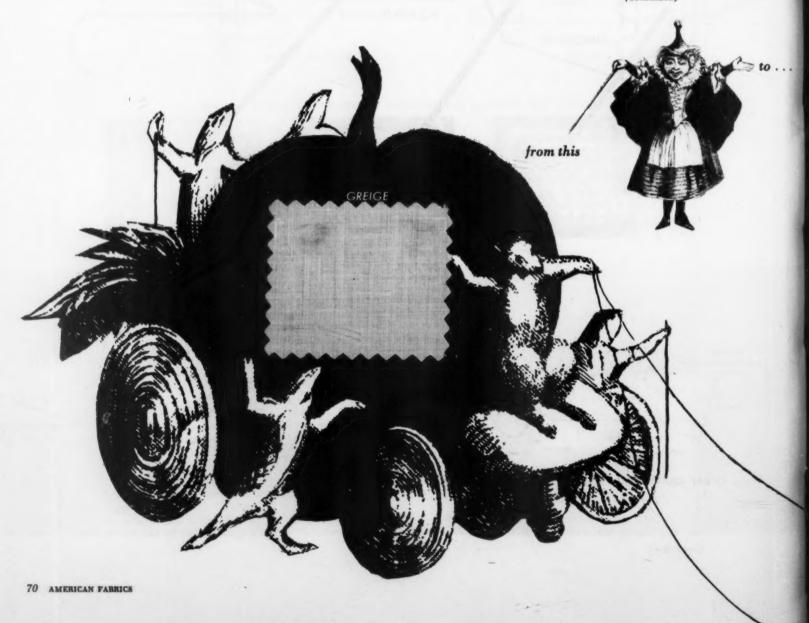
magic wand to transform Cinderella into any type of glamor fabric you desire!

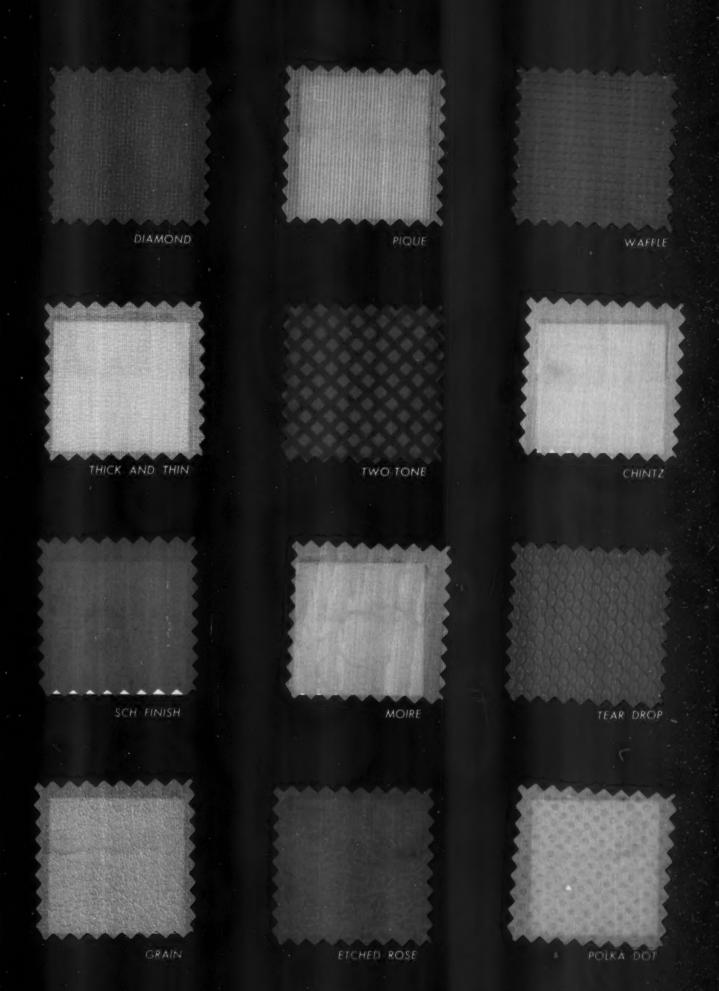
THUS the Fairy Godmother urged Cinderella in the fable to tell what part she hoped to play. It's as simple as that, too, in the case of Bancroft's Everglaze. It matters very little what face and form you wish to endow upon the basic cloth; such is the latitude, so attuned to practicality the process, that from the identical unfinished common factor can be derived an almost endless array of intriguing finishes.

Thus, as fashion trends change . . . as new fields are thrown open . . . as the retailer, with his finger on the consumer pulse, reports an awakening awareness of new effects . . . the converter need but translate this information to Bancroft or one of its licensees, the magic wand is waved, and the new glamor girl is ready to capture the consumer's heart.

To illustrate in actual practice how truly workable is this premise, we swatch on this page a piece of ordinary unfinished cotton. On the facing page we swatch the same fabric after it has gone through Bancroft's amazing process, emerging in a parade of twelve intriguing new cloths! But impressive as this demonstration might be, it is yet but a small part of the whole Cinderella story; many, many more effects are just as easily obtained. Stripes can be made to take on a satiny face; a woolen finish can be imparted; colors can be endowed with a new brilliance hitherto denied to printed fabrics.

(continued)





For an exposition of some of the multiple new qualities Freeglazi imparts to fabries, please turn the page.

WRINKLES? . . . no more. They spring right out. Thus the fabric gains resilience and develops resistance to crushing.

SHRINK? STRETCH? no more Through the process the fabric becomes stabilized, and stays that way throughout its lifetime.

HARD TO SEW? no more. The tabric is easier to cut, easier to drape, easier to sew, easier to iron.

SPO75? they wash right out because the process develops resistance to spotting and soilage.

POROSITY? It's controlled thus enabling air to circulate through the tabric interstices.

MORE STRENGTH? .. aplenty. The finish enables cloth to resist abrasion and mildew.

FRESHNESS? .. it's there to avert limpness in hot weather

DURABILITY? of course The finish stays in the fabric, because it's caused by a molecular rearrangement which can't be washed out. Where does this miracle find its boundaries? Nobody knows; the mathematical permutations and combinations to which we alluded earlier, in the hands of Bancroft's technologists, already soar to almost astronomic figures. But even they state that they have not even begun to approach the limit of practical application. For, as they point out, who can foretell the human mind . . . let alone the heart? Momentarily public tastes change; regularly economic shifts occur; any emotional or physical impact on the American consuming public can, and will, bring about a need and a demand for new fabric faces.

All they say is that, whatever is dictated by sellable fashion, they believe that *Everglaze* is flexible enough to come through with the needed finish.

#### WAND WAVER ...

As in the case of all great achievements, behind the scenes of this Cinderella story is W. Ralph MacIntyre president of Joseph Bancroft & Sons Co. Since the first discovery in the Bancroft laboratories (and the subsequent acquisition of the patents in the United States on contributing processes developed by Calico Printers' Association, Ltd., of Manchester, England, and Raduner & Co., A: G., of Horn, Switzerland) . . . his brains, vision and ability have been put to untiring use to encourage and support his associates in their development work . . . He has constantly sought improvements; unerringly channeled the work to mesh smoothly with current jashion and merchandising trends . The many posts of high honor he has held within the American textile industry attest to the esteem in which he is held.



The key to the desirable combination of properties of Everglaze fabrics is illustrated here in the magnified cross-section view of a single thread in a processed fabric.

Here you see, in the shaded area, how special resins have become an integral part of the thread itself, not merely a surface addition. This is achieved by Bancroft-patented processes which combine impregnation of the resins on the cloth with heat and with or without mechanical pressure, prior to or during the setting of the resin on the cloth.

Understanding this makes it easy to realize that once the desired finish has been applied to the basic cloth, that finish . . . and its characteristic virtues . . . remain constant through the life of the finished product.

In the next issue of AMERICAN FABRICS we will expand on another phase of this phenomenal advance in textile technology; be sure you read it.

> Part I THE END





Section of a field planted in Ramie in the Everglades of Florida

Ramie Swatch courtesy of Sea Island Mills

# Memo from: THE EDITOR to: THE PUBLISHER

#### Subject: INTERIM REPORT ON RAMIE

As WE progress deeper and deeper into the Story of Ramie and its development in this country as a fashion fiber, we become more and more engrossed with the fascinating human story behind Ramie. It is our opinion, based on what our Research Division has already brought out, that our readers should receive all of the facts . . . and that when they have read the Story of Ramie in its entirety, they will find it one of the most vital and most valuable features we have been able to formulate.

In the interim, to give you a hint at the revelations which will appear in the next issue, we cite but a few of the facts we have thus far unearthed in this Story of Ramie . . .

Ramie has been used in the Far East through countless centuries, yet today in this country Sea Island Mills has succeeded not only in growing China Grass, but in developing decortication to the point where any cotton spinner can card and spin the staple as easily as though it were cotton or rayon . . . A major stumbling block in the mechanical processing of Ramie stemmed from the lack of uniformity, first in the length of the base fiber and, second, in the gum content. Thus it was necessary to regulate the procedure from the selection of soil and climatic conditions to the last step before spinning. All of this required tedious research, backbreaking labor, indomitable determination and acute inventiveness to cope with constantly arising new problems.

Once the problem of improving acre-production had been solved, Sea Island found it essential to invent and build decorticators which would handle the yield and process it uniformly. Ultimately machinery was conceived which resulted in the securing of long-length staple fibers of uniform quality . . . During the recent war, in England water hoses and even water mains were made of Ramie, because they could withstand five times the pressure of either cotton or linen . . . Ramie can now be spun in such diversified thicknesses as to serve countless industrial uses ranging from machine belting to gossamer gas mantles . . . Weavers of rayon fabrics are finding Ramie an ideal blending fiber. It is possible, even probable, that when rayon weavers find themselves in a glutted price-market they will turn to Ramie . . . just as they turned from cotton to rayon as a relief from profitless cotton spinning . . . and will produce Ramie fabrics to capture the consumer's enthusiasm.

So that our readers may gain at least an inkling of what is in store for them in the Story of Ramie, we attach hereto a swatch of Ramie fabric. It must be understood, fully to grasp the wonder of this ancientnew fiber, that the wondrously rich fabric we attach to this page is, through the genius of the American textile industry, transmuted from coarse China Grass... sheer alchemy in textiledom.

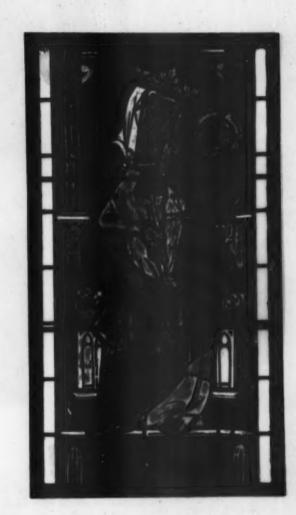


By a process never before used, an early Gothic Stained Glass

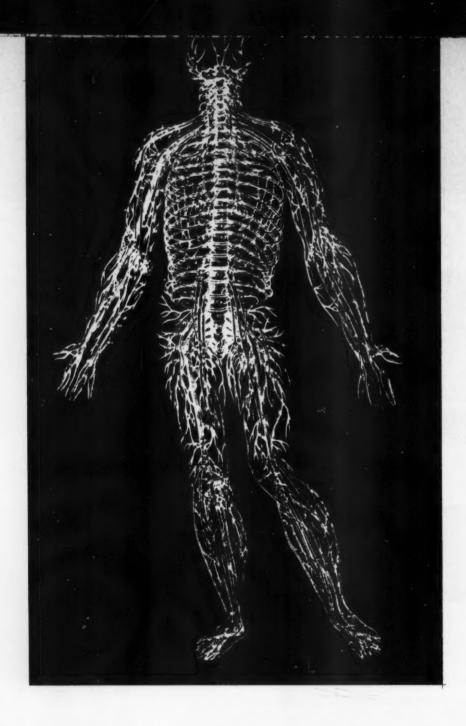
Masterpiece is reproduced through rotogravure printing on a

two-mil acetate film by the Dobeckmun Company, maker of

Lurex yarns and a member of America's great textile industry.



---



# IDEAS on the Subject of **ENERGY**

The potentialities of every man and woman are directly related to the quantity and quality of Energy he or she is able to (1) Produce . . . (2) Save . . . (3) Utilize. P. D. Ouspensky, the mathematician-philosopher, whose works are cited among the most profound of our century, has written this series of intriguing ideas on the subject of Man and Energy . . .



IN EVERYTHING we do (or want to do) writes Ouspensky, we are tied and limited by the amount of energy produced by our organism. Every function, every state, every action, every thought, every emotion, requires a certain definite energy, a definite substance. Energy is spent chiefly on unnecessary and unpleasant emotions, on the expectation of unpleasant things, possible and impossible, on bad moods, on unnecessary haste, nervousness, irritability, imagination, daydreaming, and so on. Energy is wasted on unnecessary tenergy is wasted on unnecessary tenergy.

sion of the muscles out of all pro-portion to the work produced; on perpetual chatter which absorbs perpetual chafter which absorbs an enormous amount of energy; on the interest continually taken in things happening around us, or to other people, and having in fact no interest whatever; on the constant waste of the force of attention; and so on, and so on.

Speaking of this waste of energy, through expressing negative emotions, Ouspensky points out that one moment of explosive anger may deprive a man of the energy

which might have gone to solve an important business transaction or personal problem.

Ouspensky goes on to explain how, in beginning to struggle with these habitual sides of his life, a man can indeed save a great amount of energy. But not content to stop here, he describes a method by which energy is not only saved, but produced in substantial additional amounts.

If a man were aware of himself at the moment of a perception,

an emotion, a thought, or an acan emotion, a thought, or an action...if he "remembers himself"
... every impression he receives while remembering himself will, so to speak, be doubled. In the words of the author ... "In an ordinary state I simply look at a street. But if I remember myself, I do not simply look at the street ... I feel that I am looking, as though saying to myself, "I am looking." Instead of one impression (of the street) there are two impressions. (of the street) there are two impressions . . . one of the street and another of myself looking at it. The second impression . . . produced by the fact of my remembering myself . . . provides a special force. Efforts to remember one's self . . . observation of one's self at the moment of receiving an impression . . . observation of one's impressions at the moment of receiving them . . . registering, so to speak, the reception of impresand the simultaneous defining of the impressions received . . . all this taken together doubles the intensity of the impressions and increases the energy of the organ-ism, bringing it to a higher level."

#### ATTENTION AND ENERGY

Ouspensky is told by his teacher, Gurdjieff, that Attention is one of the great keys toward stopping waste of energy. An uncontrolled mind is continually using up energy, Gurdjieff explains how a man who has learned to pay attention to what he is doing at a given moment, saves a large amount of energy. He suggests that every moment offers an opportunity for people to exercise attention. In simplest terms . . . when a man eats, speaks, walks, reads, he should give full attention to the particular action that he is engaged in at the moment. As you, the reader, scan this you must be aware of yourself, looking at this page, reading these lines . . . your whole attention must be concentrated on yourself in the act of reading.

Work in this direction, continually trying to do things with full attention, will result in a substantial accumulation and saving of precious energy.

# ACCUMULATORS AND ENERGY

In comparing the human organism to a machine, Ouspensky describes how accumulators of energy operate within Man.

"Accumulators work in the following way . . . Let us suppose that a man is working or is reading a difficult book and trying to understand it, in which case several rolls revolve in the thinking apparatus in his head. Or let us suppose that he is walking up a hill and is getting tired, in which case the rolls revolve in the moving center in his body.

"In the first instance the intellec-

tual center, and in the second the moving center, draw the energy necessary for their work from the small accumulators. When an accumulator is nearly empty a man feels tired. He would like to stop, to sit down if he is walking, to think of something else if he is solving a difficult problem. But solving a difficult problem. But quite unexpectedly he feels an in-flow of strength, and he is once more able to walk or to work. This means that the center has become connected with the second accumulator and is taking energy from it. Meanwhile the first accumulator is refilling with energy from the large accumulator. The work of the center goes on. The man continues to walk or to work. Sometimes a short rest is required to insure this connection, some times a shock, sometimes an effort. Anyway, the work goes on. After a certain time the store of energy in the second accumulator also becomes exhausted. The man again feels tired.

# THREE RESERVOIRS OF ENERGY

"Again an external shock, or a short rest, or a cigarette, or an effort, and he is connected with the first accumulator. But it may easily happen that the first one has had no time to refill itself from the large accumulator, and has taken only half the energy it can hold; it is only half-full.

"Having become reconnected with the first accumulator the center begins to draw energy from it, while the second accumulator becomes connected with and draws energy from the large accumulator. But this time the first accumulator is only half-full. The center quickly exhausts its energy, and in the meantime the second accumulator has succeeded in getting only a quarter-full. The center becomes connected with it, swiftly exhausts all its energy, and connects once more with the first accumulator, and so on. After a certain time the organism is brought to such a state that neither of the small accumulators has a drop of energy left. This time the man feels really tired. He almost falls down, he almost drops asleep, or else his organism becomes affected; he starts a headache, palpitations begin or he feels sick.

#### THE MECHANISM OF GETTING YOUR SECOND WIND

"Then suddenly, again a short rest, or an external shock, or an effort, brings a new flow of energy and the man is once more able to think, to walk, or to work.

"This means that the center has become connected directly to the large accumulator. The large accumulator contains an enormous amount of energy. Connected with the large accumulator a man is literally able to perform miracles.

"One need not, therefore, be afraid of efforts; the danger of dying from them is not at all great. It is much easier to die from inaction, from laziness, and from the fear of making efforts."

#### EFFORT AND ENERGY

If one can bring one's self to make a real effort . . . that is, to do what one finds very difficult . . . this often brings forth a surprising flow of extra energy.

In explaining how each part of the organism uses special energy, Gurdjieff tells Ouspensky what occurs when the thinking, emotional and physical centers use the energy of the sex center.

The energy of the sex center in the work of the thinking, emotional, and moving centers can be recognized by a particular taste, by a particular fervor, by a vehemence which the nature of the affair concerned does not call for. The thinking center writes books, but in making use of the energy of the sex center it does not simply occupy itself with philosophy, science, or politics . . . it is always fighting something, disputing, criticizing, creating new subjective theories. The emotional center preaches Christianity, abstinence, asceticism, or the fear and horror of sin, hell, the torment of sinners, eternal fire . . . all this with the energy of the sex center. Or, on the other hand, it works up revolutions, robs, burns, kills, again with the same energy.

"There is always one general characteristic and this is a certain particular vehemence and, together with it, the uselessness of the work in question. Neither the thinking nor the emotional nor the moving centers can ever create anything useful with the energy of the sex center. This is an example of the abuse of sex.

"Another aspect consists in the fact that, when the energy of the sex center is plundered by the other centers and spent on useless work, it has nothing left for itself and has to steal the energy of other centers which is much lower and coarser than its own. When the sex center works with energy that is not its own, that is, with the comparatively lower type of energy, it ceases to play the role in the organism which it could play. For example, the thinking center creates far too great an imagination on the subject of sex, and in addition a tendency to be satisfied with this imagination. Union with the emotional center creates sentimentality or, on the contrary, jealousy, cruelty. This is again a picture of abuse of sex."

#### LAUGHTER AND YAWNING

In addition to what he has said about accumulators, Gurdjieff made some very interesting remarks on yawning and laughter. "There are two incomprehensible functions of our organism inexplicable from the scientific point of view," he said, "although naturally science does not admit them to be inexplicable; these are yawning and laughter. Neither the one nor the other can be rightly understood and explained without knowing about accumulators and their role in the organism. You have noticed that you yawn when you are tired. Yawning is the pumping of energy into the small accumulators. When they empty too quickly, that is when one of them has no time to fill up while the other is being emptied, yawning becomes almost continuous.

"The study and the observation of yawning from this point of view may reveal much that is new.

"Laughter is also directly connected with accumulators. But laughter is the opposite function to yawning. It is not pumping in, but pumping out; that is, the pumping out and the discarding of superfluous energy collected in the accumulators.



Because the Editors believe that the proper utilisation of Energy is vital in all fields of commerce and industry, they have gone afield to bring to aur readers the significant ideas on this all-important subject by P. D. Ouspensky in his book, "In Search of the Miraculous."

Acknowledgement is mode to Harcourt, Brace and Company for permission to quote from the book.



# SKIDMORE COLLEGE Majors in Liberal Arts . . . and Textiles

Miss Alice Moshier, Professor of Art at Skidmore College, writes an account of the integrated work of the art and related departments at Skidmore. In this well-known woman's college, these special departments are training talented, eager students in all the creative and technical phases of textile work.

SKIDMORE COLLEGE has recently installed on its campus in Saratoga Springs, New York, a pilot printing plant for the use of students enrolled in the Art Department. In adding this textile studio, the college is expanding its program of work for students interested in various aspects of the textile industry and is demonstrating Skidmore's belief that good working conditions and equipment which approximate those of industry are important in preparing students to enter a professional field. Like two other Skidmore studios, the new one has been converted from one of the town's substantial Victorian brick stables built by Saratoga's horse-loving citizens. However, the present equipment is a far cry from that which was once contained in the high raftered building of the horse and buggy era.

Before making initial plans, the college sought professional help from D. D. and Leslie Tillett. It was their pilot printing plant in New York that had originally interested art students and faculty during one of their visits on a field trip to the metropolitan area. With the generous cooperation of these original and successful designers, the college was able to follow the Tillett plans for lay-out and equipment and to improve the procedure by which students learn to design and print their own textiles. Although the new studio has been in use for only a few months it has already proved its value in terms of ever-increasing student interest and results.







LEFT. The photographer shot this student as she stood behind the screen examining her initial painting. This is one of a series of screens she will use in printing her fabric. CENTER. An art student in one of the painting studios. This room was once the hayloft of a farm. RICHT. Examining the finished printing. This is the first design to be printed in the pilot plant by the student at right who was interested mainly in texture, color and depth. OPPOSITE. The screen-printing table accommodates several students while they experiment with designs or print short lengths. The room is piped for compressed air, and equipment for air brush work is in far right corner.





A Skidmore junior at work at the light table. She is examining her work for pin holes which she covers with a resist paint. This is one of a series of screens she will use for printing her fabric.



This student is finishing her first fabric. Although the design is usual, the colors . . . cerise, buttercup, blue plum, black, plus off-white dots and dashes . . . give this fabric the brilliance of a Peruvian poncho.

BELOW. Students examining a finished drapery fabric.



The Teaching of Creative Design

The work in textile designing at Skidmore had been started with no ambitious professional aims, but rather as one way to teach creative design. Members of the faculty thought that, if a student could design an original and successful fabric which functioned effectively in a room or on a person, she undoubtedly gained in her command of movement, of line, mass, and color and all the other elements of designing. What started in a small way gradually developed through the years until today the art work includes several courses devoted exclusively to textile design, printing, and weaving. Many students who take this work enter the textile industry. For many others the courses serve to strengthen their work in related commercial fields or in the fine arts.

With the added equipment the work has become more experimental. Contrary to the opinions of some educators, the more professional environment has not made the students too preoccupied with the tools of the trade. In fact, it has given them so much more freedom and facility that the students are increasingly eager to try out new ideas and methods. They can now design directly on the cloth, and they think in terms of fabric, not flat paper.

They are, of course, concerned with technical operations . . . frame-making, printing, color-mixing, dyeing, and the different procedures for treating cottons, silks, woolens, and synthetics. The studio is equipped for steaming all types of materials. The mixing of dyes alone has advanced the students' understanding of color.

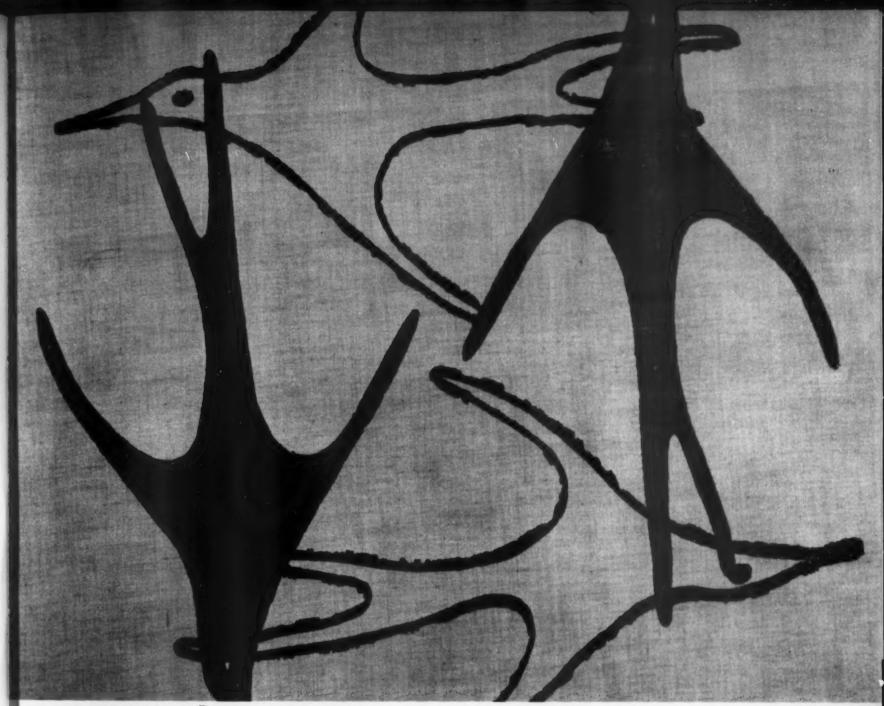
Training in the Basic Skills

Textile design is only one phase of the Art course at Skidmore. Basic training in design, drawing, painting, sculpture, and fundamental skills precedes any specialized work. However, the student may choose one branch of art on which she wishes to concentrate. She then builds her program around this interest. According to the Skidmore plan, she also takes about half her work in the humanities and the pure sciences since these subjects, the College believes, give her a sound insurance for future growth. At the same time she may do advanced work in advertising, fashion design and illustration, interior design, jewelry and metal work, ceramics, textile and wall paper design, and other related fields. Weaving has aroused considerable interest among the students. In weaving classes the student also masters basic techniques, although the emphasis is not on yardage. Instead, the students explore the many possibilities of thread, materials and their combinations.

Cooperation of Industry

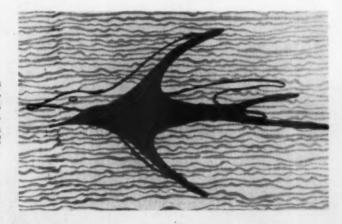
Skidmore college has been fortunate in having the cooperation of industry. For several years leading designers and manufacturers have allowed the students and faculty to visit show rooms and factories. Such textile firms include Scalamandré, Bianchini-Ferier, Wesley Simpson, Goodall Fabrics and the Mohawk Carpet Mills. Katzenbach and Warren, Bassett and Vollum and the Imperial Paper and Color Corporation have explained wall paper design and manufacture. The Herman Miller Furniture Company has shown the students the use of modern fabrics on furniture, and recently the firm has included in their line the fabrics of a Skidmore graduate.

After a visit to such firms as those listed above, the students invariably return to the campus enthusiastic about the possibilities of fabric design, styling, and promotion. This enthusiasm is coupled with a more realistic knowledge, however, of both the infinite possibilities and the technical restrictions of the trade. Furthermore, the students have acquired a concept of what industry expects of them. America can continue to be a leader in the Textile Industry when this vital cooperation between Industry and Education prevails.



Photography by Wallace Litwin

ABOVE. With her first screens, a Skidmore Junior printed this arresting design . . . bird motif in three colors. The small illustration, right, shows an adaptation and further use of the same bird

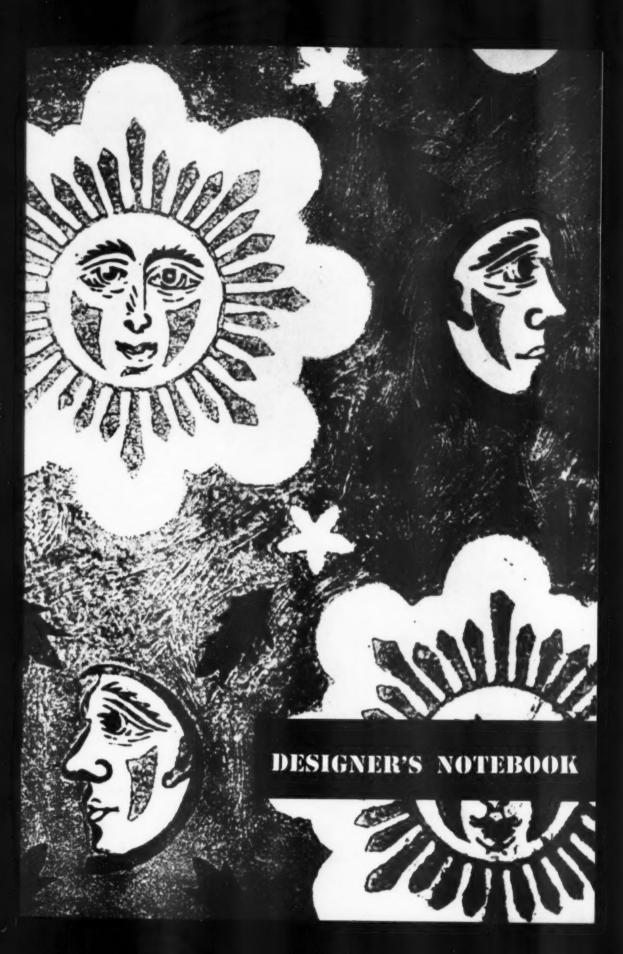


motif printed over a screen design of freely drawn lines. Direct experimentation on the material is encouraged. The fabric used here, a pure silk, has been printed in a variety of tones.



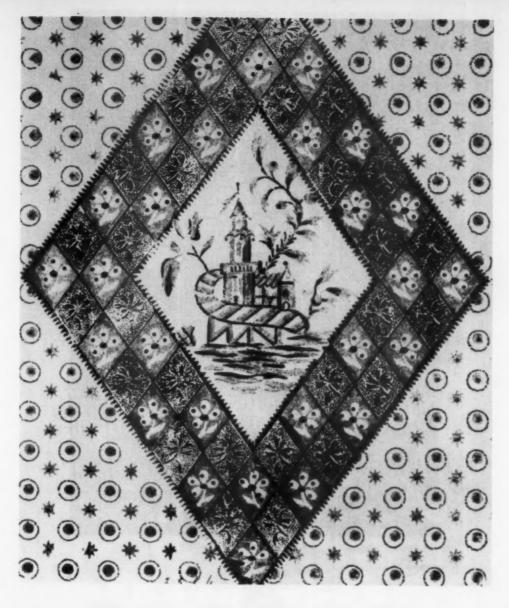
## A PORTFOLIO OF INSPIRATION . . .

carefully selected
Ancient Etoiles
with pertinent suggestions
as to how
they may be used today





This truly beautiful design, which have life of its own, can serve as fruitful inspiration for any sensitive observer. From root-to-flower the main design element made with grace and charm ...



An old-time that can become a modern BEDSPAFED CLASSIC





SHOCK- SHOCK. Sometimes its wanted in a design - and there Eyes Have It!









Cofor a man's til - a woman's selk pount



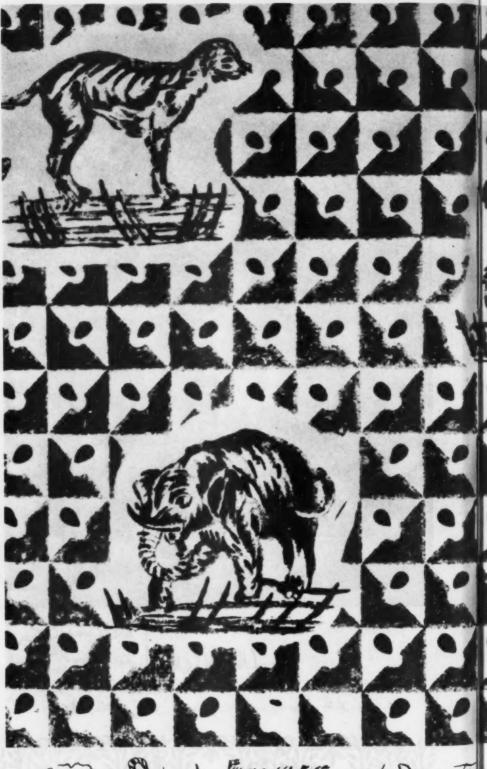


Reproduce as is - or interpret in modern where for contemporary use ....



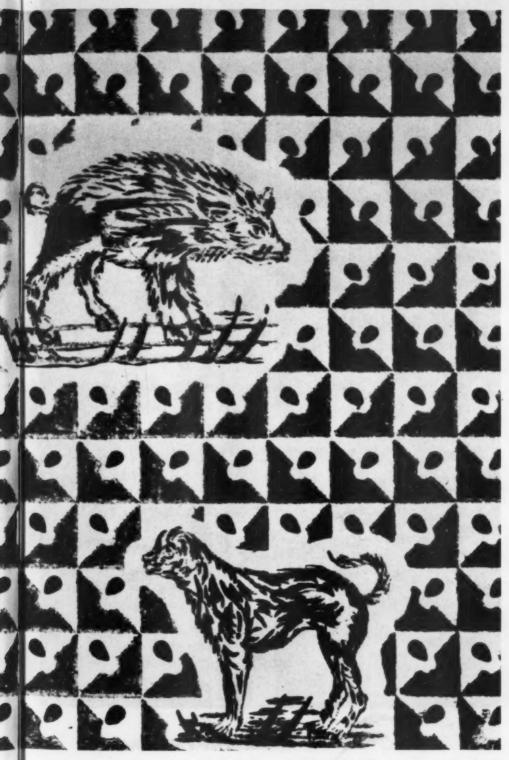
[HINDISERIE | Decertion of Fabrus V - etc., etc. V







Animals-GAVAGE and Domestu

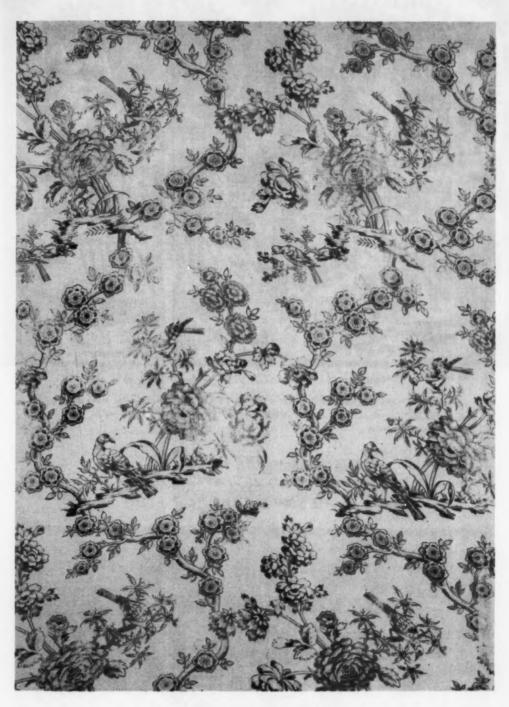


Tue-against an India-Print Background.



Use the Serpenting garland of Flores on a solid ground ...

PSYCHE CHASTISING CUPID!



"Oberkampf's famous
"Pheasant" design dated 1785



Remember that aduets are like children in their reaction to animals

THE FOX-AND THE CRANE why not a series of the Ever popular AESOP'S FABLES?







Simple and quite greaful was of a classic floral motif good for also at any type of merchandise - paleis, introducy wall paper its

THE NAIVE DESIGN IS AS DELIGHTFUL AS THE QUAINT FISH ITSELF





The Famous Ballon de gontose"
A Toile DE JONY DATED 1785



Charming Port of Marseille"
Idealy suited for decorating that
Sea-shore home!





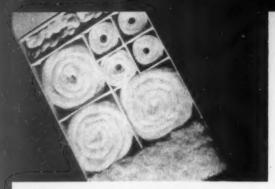
Sleep

I huge segment of the American textile

industry devotes all of its tremendous

talent and facilities to provide the world with greater comfort

during its sleeping hours (please turn yours)



The U. S. Government has established standards for color, length of fiber, and amount of dirt in the raw cotton. The clearest, long-fiber cotton is for best sheets.



After the best qualities are selected, bales of raw cotton of various types are fed into the cleaning machine which blends the grades uniformly.



The blended cotton rests for a while to regain natural resilience; then it is passed through an automatically controlled hopper to remove impurities, short fibers.



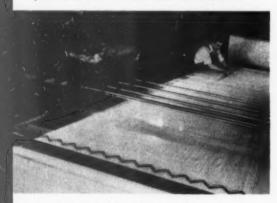
Several laps, one atop the other, are wound on a spool and go into the comber. This removes remaining impurities; then several cotton slivers are run into one.



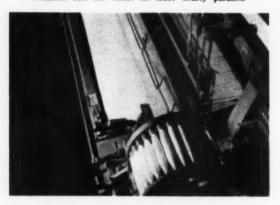
Cans of combed sliver are drawn through the frames and several slivers emerge as one. This increases the evenness and the fibers lie more nearly parallel.



The finished drawing sliver is drawn, and the ¾" rope is roved down to the size of a pencil. At the same time the small strand of fibers is held together by twisting.



Threads are pulled from the section beams through a heat-controlled sizing bath to condition the warp threads; then they are wound onto a loom beam.



Threads are drawn through harness eyes which raise and lower the warp threads and allow the filling shuttle to pass between.



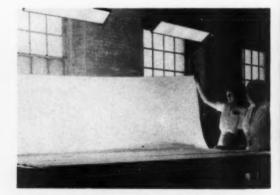
At this point, in reputable mills, technicians are busy making tests and drawing up reports for breaking strength, uniformity, and cleanliness of the yarns.



Special machines move the hem back and forth to form a scallop design. The cloth between the scallop and the edge of the sheet must be hand trimmed.



Skilled embroidery workers move the needle for a limited distance from right to left. Also, the hoop holding the work is moved by hand for the design.



Before sheets are folded, they are put to close scrutiny against strong lighting; any sheet which contains even the slightest irregularity is classed as imperfect.

Sleep begins with Comfortable Sheets... Key Steps



Sheets of the cotton are fed forward in the picker, and wound around a bar into a picker lap. They take the form of a batting about  $\frac{1}{2}$  inch thick,  $40^\circ$  wide.



The picker lap goes into the carding machine, spread thin over a cylinder covered with fine wire teeth; a covering of wire needles removes all short fibers.



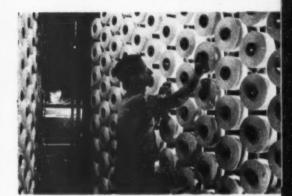
Card slivers, formed into laps, are wound around spools; several laps are run through the ribbon lap to draw out the fibers and make them lie parallel.



The spun yarn goes to an automatic spooler, then is wound on cheeses. This is true, in good sheets, of yarn for both warp and filling.



Cheeses are then rewound on the bobbins, used in the shuttles which carry the crosswise threads in the weaving process... another gauge of quality sheeting.



The cheeses of warp yarn, each containing thousands of yards, are placed in a rack or creel. This yarn is now wound onto a section beam like a huge spool.



Testing machines have jaws set three inches apart, clamped over the material and then expanded. The dial tells how much strain the cloth can stand.



Before a sheet is hemstitched, the filling threads must be removed. Formerly done by hand, this is now done by a mechanical needle and knife.



In plain hemming, the operator turns and stitches the hems. In hemstitching, the machine turns back the hem and hemstitches along the line of filling threads.



Sheets which pass the light test (except scalloped and embroidered work) then pass through the flatwork ironer to eliminate all possible wrinkles.

OS

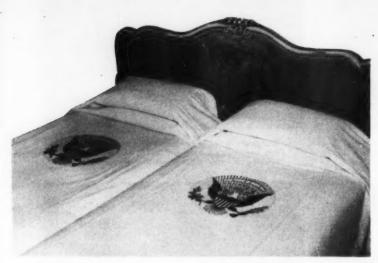


Still another pressing, this time on an individual pressing machine, adds the final smooth and satiny surface finish.



At last the sheets and cases are ready for the final touch . . . the moment when the mill proudly affixes its label as endorsement of a perfect product.

in the Making are Shown in These Pages



SLEEP FOR THE PRESIDENT . . .

The blankets were especially woven on a jacquard machine by North Star, for the Presidential Suite at the Hotel Muehlebach in Kansas City

# Interesting Notes about the Sheet Industry . . . .

In Ancient times the Egyptians wound their revered dead in a coarse heavy type of sheeting known as mummy cloth.... Up to a relatively late period in the world's history most people took to their blankets, and the sheet of silk or linen was the prerogative of royalty or great wealth.... The great textile revolution which set in in this country before the death of Washington and raised cotton from a minor textile fiber to a pre-eminent position in a brief span of years, cleared the way for sheets of cotton.... Heavy and coarse narrow sheetings, probably counting about 44 threads per inch in the warp and 40 in the filling, were among the earliest products of the infant industry in this country.

The development of the business in real cotton bed linens began around the year 1839 when the Dwight Manufacturing Company at Chicopee, Mass., made such a cloth, and the Pequot Mills at Salem, Mass., went into production. Until 1892 the housewife bought sheeting from bolts of cloth and, after long hours of patient needlework, converted it into hemmed sheets. The ready-made sheet of Fruit of the Loom muslin was born in 1892 in a factory in Port Chester, New York. Even then Mr. Jordan, of the Jordan Marsh Company in Boston, first to market the ready-made sheet, said women never would buy them. In 1902 Mr. Joseph W. Simons patented a machine to hemstitch sheets after the threads were drawn by hand. Pepperell Manufacturing Company is reported to have made up 64 square muslin sheets with plain hems at Lewiston, Maine, in 1894, and hemstitched sheets in 1895. Utica and Mohawk also were among the first of the leading mills in this field. Dan River Mills, then known as Riverside and Dan River Cotton Mills, were making finished hemstitched sheets by 1910. After World War I, the rise of great chain and mail order distribution brought labor-saving ready-made sheets within the reach of all, even in the rural areas.

Leading members of the industry several years ago met and arrived at minimum specifications for different constructions of sheets to protect the consumer in buying. Constructions were named by type numbers, the type indicating the total number of threads in both warp and filling woven to the square inch before bleaching. These different constructions are Type 112 for economy, such as camp sheets; Type 128 for home muslin utility; Type 140 for luxury muslin; Type 180 for combed percale; in the very finest construction there are the combed percales with 200 threads to the square inch. On Types 128 and 140 the Government has adopted specifications that parallel those in the industry. To protect the public, four inferior grades were labeled as *irregulars*, second quality, second selection, or simply seconds, plainly marked on the face of each article.

Still another development was the 108-inch sheet, introduced in the early 1930's. Several states have laws specifying the 108-inch length as minimum for sheets used in hotels and public institutions. Colored sheets first appeared in the late 1920's in imported items, but the industry here quickly seized upon and improved them, making both solid color and colored-border sheets to match home decorative colors.

Mills have experimented with rayon and also nylon sheets, the manufacture of electrically heated sheets, and production of a contour sheet to fit the mattress. Mills have been in the forefront of labeling their individual sheets so that the buyer may have every pertinent detail as to the quality and usefulness of the product. The linen supply industry, providing freshly laundered sheets weekly to those who rent rather than purchase their bed linens, currently accounts for some 6,500,000 square yards of bed sheeting per year.

Fifteen or twenty years ago, in the United States, 20 to 25 million people did not use sheets. Today the number of non-sheet users has been reduced by more than half. The true sheet and pillowcase business (as distinguished from the former sheeting business) has been built up to a product value at the mills of \$126,528,000 under the 1947 Census of Manufacturers. For 1948, the last full year for which data is available, production amounted to 353,106,000 linear yards of carded wide goods and 24,724,000 of combed. The trend is toward percale with its lighter weight, a factor when laundry is charged by the pound.

We acknowledge with deep appreciation the cooperation of Wamsutta Mills in supplying the photographs on the preceding pages, and the assistance of Mr. Dennis L. Reardon of Dan River Mills in tracing the development of this most important field of the American textile industry.

# American Fabrics Forum



# WHAT TEXTILE CHANGES WILL FABRIC X CAUSE?

Since the Process Imbues Fabric of Any Weight or Type with Insulatory Qualities, Many Possibilities Exist



Shown for the first time . . . this is an experimental swatch of rayon satin treated with the Fabric X process. If you will place this on the palm of your hand for a minute, you will feel how the heat rays emanating from the skin are reflected back, thus creating warmth.

WHILE a demonstration of the heat-reflecting quality is dramatic, the underlying significance of the new Deering-Milliken development currently called Fabric X is of such far-reaching effect that it suggests the need for deep and interpretive thinking on the part of every executive within this industry.

In our offices we watched a demonstration which indicated that apparel for all ... men, women and children ... may soon shed much of its weight and bulk for winter wear; conversely, it may be just as comfortable to wear a woolen suit or dress under the hottest sun, if the fabric is processed with the aluminum-derivative which is the essence of Fabric X.

Sleeping comfort may take on a more literal meaning if, as the demonstration illustrated, an impregnated sheet of porous nylon will retain even more of the natural body heat than a 3½-pound virgin wool blanket. It is conceivable, in fact, that pajamas processed with Fabric X might even eliminate the use of all types of bed coverings normally used protectively against night cold!

#### The Principle of Fabric X is Basic

Approaching the problem of heat retention in fabrics, it was necessary to know why cold penetrates in the first place. In the course of pursuing this question, Mr. John Rand discovered that actually cold does not penetrate; the organic heat leaks through. But, he found, the loss of natural heat is in direct proportion to the heat-reflecting scales on the various fibers. Thus the problem resolved itself to this simple equation: How can the heat-reflecting scales be added to any type

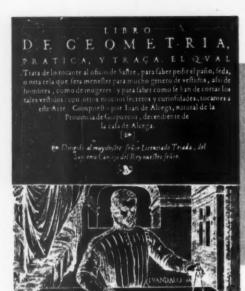
of fiber in order to cause internal heat rays to rebound to tne body . . . and external heat rays to bounce off the surface?

The solution was found when Mr. Rand hit on the thought of an aluminum-derivative, and then perfected a way to process either a fabric or a fiber with this chemical. At present, for production-efficiency purposes, only fabrics are being thus processed; but in the near future it is anticipated that Deering-Milliken will be processing the yarns and fibers directly.

#### The Finish of the Fabric is Not Affected

In order to widen the field of application for Fabric X it was essential that the finished process in no way affect the color-affinity, the surface effect, the weight or handle of the processed textiles. This was finally attained. Another problem was that of so impregnating the fiber or fabric that the chemical would not disappear or diminish in use. This, too, was solved; tests on finished merchandise, made not only in laboratories but in actual dry-cleaning shops of every imaginable type, indicate that once Fabric X has been applied, its virtues are retained indefinitely. Although Deering-Milliken is not yet ready to issue a similar statement under ordinary laundering and washing conditions, preliminary research suggests that Fabric X will withstand the rigor of even the common laundry machine.

In a subsequent issue we will delve further into the developments and the potentials of Fabric X. At the moment it promises to be one of the most intriguing technological advances; one which may well alter the plans and production of many makers of textiles and textile products.



#### MILESTONES IN THE HISTORY OF PATTERNS

1587. First pattern book . . . Libro de Geometrica Practica y Traca by Juan de Alcega (Spain). To be seen in the print room of the Metropolitan Museum of Art.

1771. Tailleur de Habits et Tailleur de Corps. Shows early patterns, sewing tools and costumes.

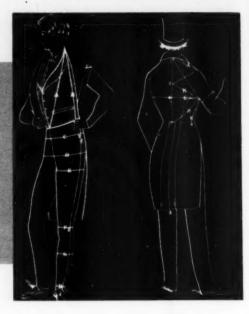
1785-90. Encyclopedia Methodique was written by Roland de la Platière (France).

1850. Patterns in Godey's Lady's Book.

1863. Butterick Pattern Co. . . first commercial packaged pattern in the United States.

1867. Harper's Bassar was first published. Contained patterns.

1870. McCall patterns placed on the market in New York City.



### A HISTORY OF PATTERNS

Tracing the Development of Patterns from Antiquity to the Present, and Showing Their Effect on Many Industries

THE HISTORY of patterns is as fascinating as the history of clothing itself. Stone patterns were the first models that man had to make clothes and ancient Egyptians were the first we know to use them. Later Roman monks used similar slate models. In the 13th century a French tailor invented patterns made of thin wood. It wasn't until 1587 that the first pattern book was printed. This work was written by a Spaniard, Juan de Alcega, and entitled Libro de Geometrica Practica y Tracs. Too complicated for the layman, it was used only by tailors.

As fabrics became more beautiful and more available to everyone, so also did designs become more lovely and more easy to manage. Thus through the ages the fine technique of clothes-making has become an art for women who sew at home.

Patterns for the woman who sews in America became a reality in the middle 1800's. Early women's magazines contained a single sheet of tissue upon which were printed outlines for as many as ten patterns for clothes for everyone in the family. And these patterns were printed one on top of another so that the result was like a rough plan for a jigsaw puzzle. There were no instructions or easy explanations.

The first packaged commercial pattern appeared on the market in 1863, three years after a Massachusetts tailor named Ebenezer Butterick made a paper pattern of a gingham dress his wife had sewn. He graded this pattern to different sizes so that their neighbors could make copies of the dress. Later he made men's shirt patterns, which were the ones put on the market in 1863. They were so well received that Butterick began making other patterns on a large scale.

#### Patterns Become Big Business

In 1870 James McCall, another tailor and author of *The Royal Chart* which was a system for drafting patterns, began the manufacture of a line of dress patterns in New York City. His business prospered; and soon both McCall and Butterick were shipping patterns all over the world. In the years to follow, other firms entered the pattern-making field and there developed a spirited competition that reached its height in the early days of the 20th Century when many of the newer lines collapsed. Among the pattern pioneers only McCall and Butterick exist today. Vogue, the product of Condé Nast publications, originated in 1899. Simplicity and Advance entered the field in 1928 and 1932 respectively. These five brands today comprise the major portion of over-the-counter pattern selling.

#### McCall's Makes it Easy to Sew

Home sewing began in earnest at the turn of the century when

dresses were first designed to hang from the shoulders without using liners which required techniques known only to expert dressmakers. The style change simplified garment construction and opened the door to mass production methods for both ready-to-wear and home sewing. Until the advent of the printed pattern, the construction of a dress by the average home sewer remained a difficult operation. The introduction in 1921 of the printed pattern by McCall was an outstanding contribution to the development of home sewing. Up to that time housewives had to puzzle out the notches and holes in a pattern before they could begin. McCall patterns introduced the all-printed pattern which contains full instructions and aids on each pattern piece. When the McCall patterts expired in 1938 and the method became public domain, other companies converted to printing.

It seems almost paradoxical that early women's magazines introduced patterns to their readers as an extra and that later pattern books published fiction as the same sort of service. Many of these pattern books developed into the well known women's service magazines of today. For example, McCall's Magazine was originally known as The Queen when it started in 1884. Later it became The Queen of Fashion, and finally McCall's Magazine. The first Queen was a simple eight-page monthly fashion paper.

#### How Women's Magazines Developed

In the 1880's free dress patterns were the great circulation inducement among women's magazines. Arthur's Home Magazine, having no pattern designers of its own, relied first on Butterick, whose patterns it reproduced in four pages of its advertising section. In 1888 it adopted the McCall patterns and actually stapled into its own numbers extra copies of James McCall and Company's monthly pattern and fashion periodical called *The Queen*. This stapling in was only a temporary measure. Afterward the fashion supplement prepared by McCall was bound into each issue of Arthur's. Arthur's offered free dress patterns as a premium with a subscription. A year's subscription thus brought 1200 pages of reading material and \$3 worth of patterns, all for \$1.

In the 1880's May Manton (Mrs. George H. Bladworth) was just as important in the fashion world as Schiaparelli is today. Consequently, when she was made editor of *The Queen*, Mccall's fashion magazine spoke with even greater authority than before on the subject of style.

Many of our present well known magazines started as books of fashion concerned exclusively with new pattern styles. Practically all of today's large women's service magazines editorially feature pattern styles. The thirteen women's magazines that

regularly feature patterns have a combined monthly average circulation of 25,247,474.

#### Why Women Sew at Home

For years it had been a popular belief that women sewed their own clothes entirely for reasons of economy. The tremendous sale of high styled and expensive fabrics proves, however, that this is a fallacy. It was also believed that the pattern and piece goods business was good only when business was bad. A careful study shows that there is a direct relationship between pattern, piece goods and department store sales.

As in the case of ready-to-wear, fabric and pattern departments are selling Fashion. Pattern lines offer a variety of high styled fashions; their designers, like the designers of ready-to-wear, are influenced by the Paris showings. Some patterns offer exclusive Paris designs of their own. Most designing, however, must meet the tastes and requirements of the average American consumer and must appeal to women of all income groups and utilize every type of fabric. Pattern presentations in this respect are much different from ready-to-wear, which is a highly specialized business with each manufacturer catering to a specific segment of the market.

The average home sewer can make a dress or a suit for about one-third the cost of a similar ready-made garment. Still, economy is not the only reason why a woman makes her own clothes. There is the incentive of better fit and the satisfaction of creating a garment for her own personal requirements. Furthermore, the home sewing customer is reasonably sure she won't see the identical dress on someone else . . . a possibility that is often present with popular priced ready-to-wear.

#### **Patterns Develop Other Industries**

The increase in home sewing has considerably improved the retail notion and accessory markets. When a home sewer buys her fabric and patterns, she must also buy the notions and findings that come as a part of the ready-to-wear dress. Having saved a considerable amount of money by making her own dresses, she has more to spend on accessories such as shoes, a hat, or a handbag to complete her costume.

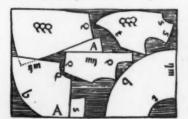
An important part of this rich home sewing market is the growing number of school-age girls who have become active in home sewing. More than 50,000 qualified home economics teachers in the U. S. teach sewing to an estimated three million students each year. To girls of this age, sewing is the solution to their wardrobe problems. Usually operating on limited budgets, the fast-growing school girls are interested in a varied and up-to-date wardrobe obtained by home sewing.

#### **Working Closely With Schools**

Promotion programs for schools, initiated by pattern companies, are usually released in cooperation with retailers. Fashion shows, traveling wardrobes, sewing lesson material, figure charts and teacher clinics make up a program which produces traffic (for most of the fashion shows and teacher clinics take place in the stores) and a great deal of civic prestige for retailers. But promotional activities are carried on directly with the schools and effectively help add three million teen-agers to the ranks of home sewing yearly.

This widespread interest in home sewing among 'teen-agers is one of the factors that assure the future of the piece goods and pattern markets. Other factors are the spread between the cost of ready-to-wear and pattern-and-fabrics; the fact that more fashion fabrics are being released to over-the-counter trade; and the increasing recognition of home sewing in magazines and newspapers. Most important . . . as long as the woman who sews can obtain the styles and fashionable fabrics she requires for her own sewing, she will continue to sew for herself and her family.

Sayo de paño. \* bm |bb|



Ropilla de paño. 🕸 bQ |bb|



KEY STEPS in the Making of Patterns

Photographed in McCall Plant



Pattern outline on zinc plate is developed by flooding with fresh water and aniline dye to bring images out on plate clearly.



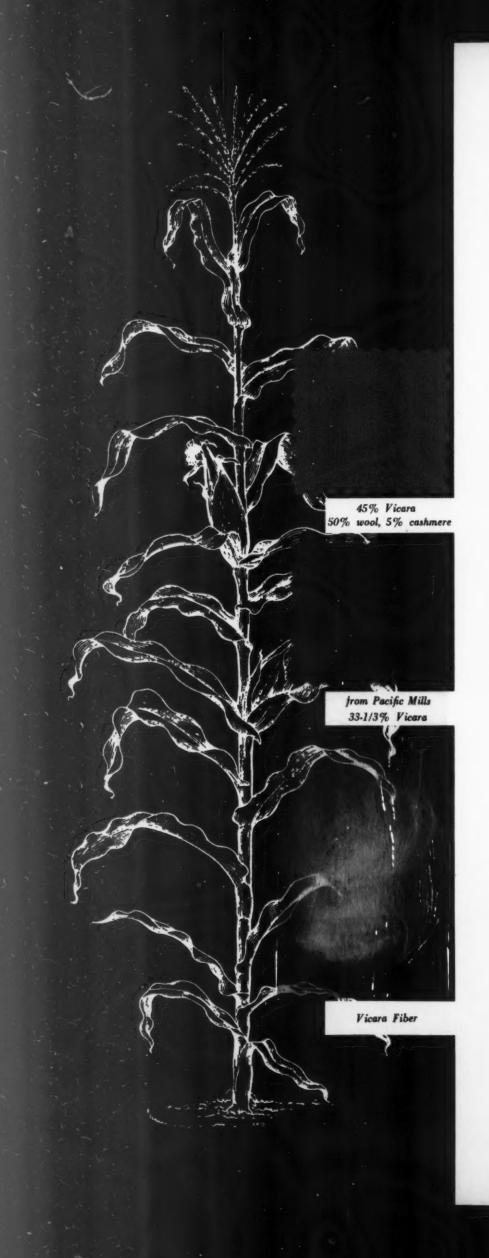
Printing frame on which copy of printed patterns is transferred to zinc plate. Master copy is smoothed out to remove wrinkles.



Close-up of offset press showing web being wound on collapsible reel. In foreground a lay of patterns is being straightened.

BELOW. Battery of band saws on which printed patterns are cut.





# VICARA PROMISES TO BE

Here is the unique case of a fiber which came into being and is held forth to the industry in the humble . . . but nonetheless important . . . status of an aid. Born of the indefatigable labors of the Virginia-Carolina Chemical Corporation's researchers, bred from the protein fibers of common field corn, Vicara makes only this claim: It mixes well with any other fiber, and improves the blend.

How staunchly its claims stand up is evidenced by two facts: (1) its wide use by the best of our textile mills as a blend and (2) the pace at which the Vicara plant has been working ever since the introduction of Vicara in 1949, just one short year ago.

#### Blends With All Fibers

We have seen all-Vicara knitted polo shirt materials . . . all-Vicara drapery materials . . . all-Vicara half hose which possess the luxurious feel of cashmere. This proves that, where desired, it is perfectly practical to use Vicara exclusively. But what has made this man-made fiber so popular with mills is that it blends smoothly with any known fiber.

It blends with cotton to make infants' wear, sports shirts, socks, underwear and other knit goods; men's summer suitings, drapes, terry cloth and corduroy.

We have seen Vicara blended with rayon in gabardines and sportswear fabrics, in drapes and upholstery materials, in wool blends for rugged gabardine with a new soft handle; for draperies, and for all types of knit wearing apparel. We have even seen practical examples of Vicara blended with Ramie and Fiberglas!

#### Poor but Proud!

Relatively inexpensive when compared with the cost of many of the fibers with which it blends, Vicara pays its own way not only in the dollar-saving at the mill level, but in the very concrete advantages which it imparts to the blend. To gabardines, for example, Vicara adds the sheen which has helped to make gabardine a high fashion favorite

To nylon it adds absorptiveness as well as a soft, full, warm hand. To viscose rayon it imparts a lively feel and warm qualities which



# THE BEST MIXER OF OUR TIMES IN TEXTILES



Microscopic examination of Vicara

a blend depends upon the desired result.

Preparation of spinning solution Each tow contains 270,000 filaments

improve selling. Vicara blended with Estron maintains the Estron loft, but replaces its natural stiffness with a desirable softness. In cases where a napped finish is needed, such as in cotton flannel, the Vicara comes to the surface and, because it retains its softness, there is no pilling or matting.

there is no pilling or matting.

The percentage of Vicara which is used in

a blend depends upon the desired result. With wool it is used in proportions of anywhere from 20% to 80%; with cotton, from 25% all the way to 75%; with acetate rayons, from 20% to 80%; with nylon, from 25% to 75%; with silk, from 20% to 80%; with mohair, from 20% to 80%; with Ramie, from 50% to 80%; with Fiberglas, from 20% to

50%; with Vinyon N, from 50% to 80%. Vicara also lends itself to cross-blending with two or more other fibers in varying percentages.

It is the opinion of many textile men that Vicara improves the blend. We believe it, judging from the examples of many types which we have examined.

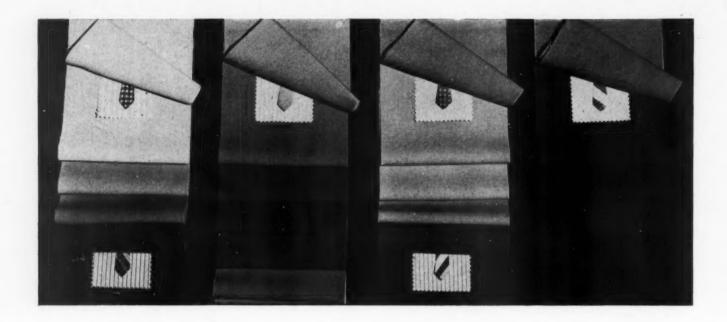


. . . at Taftville, Connecticut

Inspection before cutting into staple

Spinning unit where Vicara is first formed

# American Fabrics Forum



## WHERE DOES THE MILL RESPONSIBILITY END?

A Carefully Executed Color-Correlation Selling Plan at the Retail Level Is the Final Step in Amalgamated's Program

EVEN THOUGH AMALGAMATED TEXTILES would be completely free from criticism if it halted the promotion of its men's apparel fabrics at the cutter level, in the eyes of able Henry Booth the real test of a selling program's merit is at the point of sale to the consumer . . . and he has therefore projected his company's promotional assistance right onto the selling floor of the retail clothier.

The plan, of itself, gains importance not because of complexity . . . for the working mechanism is of the simplest sort . . . but because it helps both the retail clerk and the consumer to arrive at a faster and more mutually satisfactory transaction. Recognizing the fact that the average salesperson in a men's store is rarely better equipped to suggest the right shades for clothing, let alone to suggest the proper color ensembles for accessories, than is the average male customer . . . Mr. Booth set about to make the selection of a suit color and the subsequent choice of harmonizing tones so accurate and so fast that sales would be made faster and customers would be happier.

And so he designed a cabinet containing a number of trays (a section of one tray is shown above). In each tray he placed the color swatches, in liberal size, of various featured woolens in all of the available shades. Then, grouping the swatches by color-families, he had an artist draw miniature sketches of shirts and neckwear . . . hand-colored in precisely the tones which go best with each color-family in suitings.

As a result of this service, several things are already occurring: First, retailer clothing salesmen are naturally eager to sell suits made of Amalgamated's fabrics because the color-correlation cabinet helps them to make a sale faster. Second, store management has discovered that with just the slightest suggestion, the man who selects a fabric can be sold a complete set of harmonizing shirts, ties, jewelry and other accessories; executives are therefore gently prodding their buyers to put more of their clothing inventory into garments made of Amalgamated fabrics. Third, increasingly great numbers of men who previously considered themselves under this price level are now spending the small additional sum in order to be able to follow through on the excellent color-harmonization suggested in Henry Booth's sets.

The mill's responsibility may end technically at the cutter level. But here is a concrete instance where a mill has gone to an extreme rarely considered within its province . . . and found it sound business. We suggest that Amalgamated's type of thinking can be profitably applied in many, many more cases. — THE EDITORS.



## WOOL-SHRINKAGE . . . A THING OF THE PAST?

Research by United States Rubber Company Produces a Finishing Process which Finishes Shrinking for All Time

ATURE endows natural wool fiber with a resistance to shrinkage. Somewhere along the line of processing the raw wool into its finished state, chemists have been removing that characteristic . . . but apparently the chemical division of U. S. Rubber has learned how to put it back, because with its new Shrink-Master treatment woolen fabrics no longer shrink!

There is no need to expand on the anguish which has for centuries beset the consumer, the mill, the cutter and the storekeeper who have constantly undergone woe when a woolen garment shrank to an unwearable size. Nor is there need to enlarge on the fact that the consumer, in many types of apparel, prefers wool to any other fiber; although it is an interesting sidelight to report that recently, in its 15th Annual Survey of Sportswear conducted by the MEN'S REPORTER NEWS WEEKLY, consumers overwhelmingly stated that they prefer wool shirts and slacks if they only didn't have to be dry-cleaned to prevent shrinkage.

By forestalling shrinkage, and making it as easy to launder a woolen garment as one of cotton, the Shrink-Master process in one sweeping gesture hands back to the wool industry many fields which had been usurped by other fibers which could better withstand the modern invention of the washing machine. In simple form, Shrink-Master is a pre-polymerized resin treatment in four easy steps:

1. The clean, dry wool fabrics or articles are thoroughly saturated in the resin bath.

- 2. The excess resin is removed by a controlled run through squeeze rollers.
- 3. The resin-impregnated fabrics or articles are allowed to age for twenty to thirty minutes during which time the resin solids are well absorbed by the wool fiber (a process called wet setting).
- 4. The fabrics or articles are thoroughly rinsed.

No special drying technique or equipment is needed, although U. S. Rubber suggests a dryer equipped with an over-feed attachment. The fabric is now ready for any other finishing operation desired. Another suggestion is that tension on the fabric during dry finishing operations should be held to a minimum. If these simple steps are taken, Shrink-Master guarantees these results:

- not only is shrinkage controlled, but so are felting and matting. The treated fabrics retain their softness; in fact, the feel is frequently improved.
- the wool fiber gains at least 10% in tensile strength.
  approximately 6% is added to the weight.
- treated fabrics and articles are 100% launderable, even when thrown into the family washing machine. This not only eliminates the risk of shrinkage, but also eliminates the cost of dry cleaning or hand laundering, and suggests more frequent wearing-and-washing.

Both finished garments and woolens by the yard are being Shrink-Master-processed and identified to the consumer. We look for a steady upsurge in the use of wool products as soon as the consumer finds that the bugaboo of shrinkage has been banished from wool.



# THE CONSUMER

The millman, the converter, the apparel manufacturer, the retailer, the retail clerk...all throw at Mrs. Consumer words and phrases as selling blandishment...all assuming that she knows what they're talking about. Sadly enough, it's gibberish to her. And so writer Cora Carlyle gathers a group of typical

- Q. Is there more than one type of Shantung on the market today? Some fabrics of this type that I have seen in the stores seem to be rather far apart in appearance and feel; hence the question.
- A. We know of at least four applications of the name to materials:
  - One type of the material is silk and it is comparable with pongee since it has a nubby surface effect. Along the same lines of texture and appearance are cloths of this name made from Tussah or wild silk, rayon or cotton. Popular in summer wear dressgoods, the material, if made from fibers other than silk, must show the fiber content.
  - There is a silk-and-cotton or an all-cotton fabric of this name which has very prominent slub filling yarn effect. Textures vary considerably in this cloth, sold also under the names of Nankeen or Nankin.
  - 3. Shantung made from silk waste will show a very uneven yarn and texture effect throughout. In fact, at times this material seems to be nothing more than a fabric made of so many ends and so many picks more or less thrown together. It is made in the Far East and has some sale in this country, but costs are too high to make the goods here.
  - 4. The last meaning we recall for Shantung is that it is used to identify a high quality straw of the Baku type.
- Q. Why do crepe fabrics tend to shrink in washing?
- A. In the construction of crepes, highly twisted yarns are combined with others which have little twist. Thus, the characteristic pebbled-surface-effect is produced. When water in the washing meets the yarns, the highly twisted yarns react differently from the less twisted yarns, thereby changing the fabric dimensions. Always read carefully the washing instruction labels on crepe, as well as on all fabrics, and you will save yourself some headaches.
- Q. What is meant by unwoven fabrics, and what uses do they have?
- A. Unwoven fabrics are made by combining textile fibers, usually cotton or rayon, with a binder by means of heat and pressure. Since no spinning or weaving takes place, the cost is very low. Some uses for this material include tea bags, table cloths, table napkins, bathroom hand towels.
- Q. Recently I have seen advertised electrocoated fabrics. How are these made, and can you give me four or five uses for them?
- A. A backing material is coated on one side with an adhesive, then fed through a pair of electrodes. Here tiny textile fibers, all of the same length, are introduced and they are so affected by the electrical charge that they will stand erect, and thus are caught in the adhesive in this position.

The soft surface is assured the goods and a curing treatment follows to provide durability. Uses include handbags, overshoes, table covers, shoes, belts and hats.

- Q. Will moths attack only 100-percent woolen garments? My family has several part-wool garments and I am wondering if it is worthwhile to send them for storage in the late spring.
- A. Moths will seek out wool, even when it has been combined with other textile fibers not animal in nature. By all means protect your winter garments made of blended fibers. Be sure to have them dry-cleaned before storing for the summer.
- Q. I have never seen a fabric made of glass fibers. Is such a material, as I would think, hard and stiff?
- A. No, fabrics made of glass fibers are soft and pliable. Further, they have other very desirable properties and characteristics. They are, for example, fireproof, rotproof, and are never affected by insects. Washing is done with ease and speed. Fiberglas fabrics will not shrink or stretch during laundering. Write to Fiberglas Corporation, 16 East 56th St., New York City for further information.
- Q. What is fume fading? I have found this term on dress tags where it stated Fabric resistant to fume fading.
- A. Fume fading is caused by gases in the air brought about by the burning of gas, oil, coal, etc. A change of color may result in fabrics or garments exposed to these gases, unless manufacturers protect susceptible dyes from fume fading by treating the goods with special finishes which are on the market.
- Q. Is it true that if I apply a little perfume to my dress, it will be harmed?
- A. Yes. According to advices of the National Institute of Cleaning and Dyeing, perfumes contain alcohol which always leaves a *ring* where the application has been made. This ring cannot be eradicated by your dry cleaner or by laundering.
- Q. What would you say are the differences between a textile technologist and a textile technician?
- A. A technologist is one who of necessity should be a fabric technician, but his task commences where the work of the technician terminates. He must have a thorough knowledge of fiber and yarn research, textile research, and current trends, fabric development and fabric control, and should be particularly conversant with dyeing, finishing and all other converting problems and relations.

The technologist should be able to diagnose yarn and fabric blemishes and defects, and to advise the mill how these may be remedied. This latter knowledge may only be gained through textile school education and actual mill and manufacturing experience. He should be keenly aware of all chemical and physical phases pertinent to the production of a finished fabric ready for market.

A technician should be able to analyze materials from beginning to end so that they may be produced by the plant. He

# WANTS TO KNOW...

Mrs. Consumers from time to time . . . asks them what they'd like clarified in textile terms . . . and then fires the questions at Dr. George Linton. Here is the batch. The moral is: Just because you know what you mean, don't take it for granted that the other person does.



should know fibers, yarns, weave formation, and at the same time be quite familiar with the various mill operations. The technician does not necessarily have to be a carder, spinner, weaver or finisher; on the other hand, he should know well the aim, purpose, procedure, and function of the operations in sequence.

It is not the responsibility of the technician to inform the mill how to do the work; this phase is covered in entirety by

mill management.

Technicians are usually graduates of a textile school or textile institute, but the background and knowledge necessary to make a good technician may be gained through association or work with a fabric textile technologist for a period of years. Thus, the technician is subordinate to the technologist.

- Q. I do considerable home dyeing and have often wondered what protection the word fast, which appears on the label, really implies.
- According to the trade practice rules for the household fabric dye industry, promulgated by the Federal Trade Commission, you are well protected. If the word Fast appears on the label, it is an unfair practice unless the color and the shade produced by such dye or tint, applied as directed, will not show any substantial change, fading, or deterioration of color throughout the useful life of the dyed or tinted article under ordinary use.

For a complete copy of these rules, write to the Federal Trade Commission, Washington 25, D.C. Ask for a copy of the Trade Practice Rules for the Household Fabric Dye Industry. Many other interesting terms are also covered in

the pamphlet.

- Q. Recently I looked at some imported woolens from England marked West of England. The salesperson did not know the meaning of the words. Can you tell me the significance of the term?
- These fabrics are always of high standard quality and finish. West of England materials are distinctly linked to the area in England which centers in and around Stroud and Trowbridge. Incidentally, West Riding fabrics of England come chiefly from the Yorkshire District. West of England cloth often has a characteristic window-pane design which adds to its popularity in the outerwear apparel trade.
- O. Can you give me some information on the word Zephyr as applied to some textile cloths?
- A. Zephyr is a good advertising word. A popular yarn in the knitting trade is known by the name . . . a lightweight worsted known as Zephyr has been advertised in the past. Zephyr ginghams are those which are very light in weight and are of the tissue variety. The word comes from the Greek and means light west wind.

- Q. 'Is the fabric called Matelassé the same as an embossed material?
- A. No. A true Matelassé has a definite weave construction in which one set of yarns will contract during finishing, thereby giving a quilted effect. An embossed material also has a textured, puffed surface effect, but this is caused by a motif applied to the goods by pressure and heat. Dry cleaners should caution consumers that if an embossed fabric is purchased with serviceability in mind, inquiry should be made as to whether the design has been applied by a process that has rendered it durable for wear and cleaning.

#### Q. Just what is a Suede Cloth?

- A. As known in the present-day market, it is a knitted material napped to simulate suede leather. Formerly it was used chiefly in the glove trade; today it is popular for children's garments, women's skirts and dresses, berets, scarves, etc. Since the material is knitted, care must be taken during dry cleaning so that the original shape and dimensions may be restored.
- O. How does single damask differ from double damask? Advertisements I have read mention both types but do not inform the reader how they differ, if there is an actual difference.
- A. Single damask is one that has the ground and pattern weave made on a 5-shaft satin weave; the length of the floating yarn over or under the other system of yarn would be limited to four. Double damask is made with an 8-end satin weave with a float thread of seven. Because of the lesser float possibility in the single damask, this fabric will usually give better service to the consumer. Double damask is not a double cloth made according to any plan that might be compared with that used to make a plaid-back overcoating.
- Q. Is it likely that men would pay more for a summer suit that has been treated so that it will actually resist wrinkling?
- According to a survey recently made by the U. S. Department of Agriculture, an overwhelming majority of men questioned on the matter replied in the affirmative.
- Q. I am writing a term paper on nylon fabrics. Kindly give me some information on nylon flannel, if not asking too much.
- A. There is now on the market a flannel-type 100% nylon material available in men's sports shirts. It is made of short staple, crimped nylon fibers . . . is soft and comfortable, light in weight. It can be washed easily and dries very rapidly.

# letters to the editor

#### HAND WEAVERS BULLETIN

To THE EDITORS:

I wish to congratulate you on your fine article on linen which appeared in the winter 1949-50 issue of AMERICAN FABRICS. It was most interesting to me because I have spent the past two years studying the adaptability of Oregon linens for household textiles and rugs. At the present time I am here at Cranbrook Academy of Art doing this work particularly for the Oregon Flax Industry on Experiment Station funds. I am preparing a thesis for a Master of Fine Arts degree and a report to the Flax Industry and would like your permission to quote this arti-cle as it is invaluable to present my subject adequately. Thank you for any assistance that you can give me.

Joan Patterson Cranbrook Academy of Art Bloomfield Hills, Mich.

#### ON OUSPENSKY WORK

To THE EDITORS:

My heartiest congratulations to the alert person or persons who discovered Ouspensky's In Search of the Miraculous, and who managed in a short space to give the significant excerpts so well sup-plemented by da Vinci drawings. It would not be surprising to

find this book commanding more and more of an audience, as its extraordinary content begins to make itself felt. You have done a fine service in making it known to your readers, some of whose keen minds may find in it rich

Your superb magazine is equally enjoyed by a writer, Miss Sidney Baldwin, in whose name the sub scription is registered, and myself.

a painter.
Frances Segraves
Boothbay Harbor, Maine

#### WORD FROM BRITISH CONSULATE

TO THE EDITORS:

... the copy of your latest issue of AMERICAN FABRICS . . . is a beau-tiful publication and always a delight to see and read.

R. Reid Adam British Consul General, New York

#### FABRIC TRAINING IN STORES

TO THE EDITORS:

For a course in Fabric Training which I shall be conducting for the Distributive Education Division of the State Department of Education in various department stores in the state, I very badly need the following copies of AMERICAN FABRICS: volumes 7, 8, 9, 10 and 11. Enclosed you will find my check covering the five issues. Then will you e enter my subscription for

Would it be possible to receive volumes 7 through 11 by return mail? That request I make for I begin the first of my classes at Davison's, Atlanta, January 17. I should like to display the entire set of them at our initial meeting and, need I add, recommend purchasing a complete set for the store library.

For your cooperation, I shall be more than grateful.

Mildred L. Jackson Georgia State Dept. of Education Atlanta, Ga.

#### RE GAUGIN WOODCUT

TO THE EDITORS:

I would like to inquire about a picture that appeared in your mag-azine, Volume No. 3, 1947.

On page 107 there was a print that appeared to be either a water color or a lithograph. There wasn't any data given with reference to it; neither the name of the print nor the artist. I would appreciate re-ceiving such data, and learning whether the print is taken from the original plate or a reproduction.

R. L. Vreeland Sac City, Iowa

#### TEXTILES AND PHILATELY

TO THE EDITORS:

We want to commend you most highly upon your most artistic pub-lication to which I personally have been a Charter subscriber. As Director of National Philatelic Museum, I want to compliment you on your No. 10 issue, particularly with regard to your article on pages 86, 87 and 88 entitled Stamps in Textiles. As you will see from the issue of the N.P.M. Magazine on the Topical Stamp Exhibition we are sending to you. Textiles became an important topic in stamp collecting and you scooped philately with your article. I would like to join you in having the United States Government issue a stamp on behalf of the textile industry just as Belgium and many other countries have done. We would like to reproduce the

cuts of the story you have used in your magazine and would consider it a great favor if you will supply us with them and give us permission to use the text. Naturally, AMERICAN FABRICS would receive full credit. At some later date, we would like to supply you with a selection of stamps which might be a second chapter for your story.

Bernard Davis, Director National Philatelic Museum Philadelphia, Pa.

#### RESEARCH IN FLAX

TO THE EDITORS:

We have had a small bulletin in circulation for the past six months. It will now be on a subscription basis. It is a local and rural pub-lication and we would like to use excerpts of AMERICAN FABRICS news along with other magazines to add world-wide interest.

Would you let us know if it is permissible to use an item of in-terest that is published in your magazine. What is generally the procedure?

We enjoy AMERICAN FABRICS and

feel it is a great help to us. Virginia Holmes Holmes Hand-Weavers Studio San Anselmo, Cal.

#### RETAIL STORE DISPLAY

TO THE EDITORS:

We have the dress from Adrian made in the print described in the Designer Plus article on pages 58 and 59 in the winter issue. We wonder if you could send us a reprint of that article, as we should like to use it in a window in con-nection with a display of the dress (with credit to the Magazine). We would also like to know whether it is feasible to get a blow-up of the two pages to use for the same purpose.

Best's Apparel, Inc. Seattle, Washington

#### NOTE FROM CARDINAL SPELLMAN

To THE EDITORS:

Supplementing Father Fleming's letter, I wish to say that I have had an opportunity to read the story of the Cathedral of Chartres, and have found it most interesting. With very best wishes and kindest regards.

F. Cardinal Spellman Archbishop of New York

#### FROM ECA IN ITALY

TO THE EDITORS:

A few days ago we had a visit from a gentleman who has a large number of artists here in Rome designing for textiles and similar products. He showed us some samples and they appeared to be quite attractive. It seemed to me that some were suitable for cottons, some for scarves, and others for wall papers. He is anxious to sell these designs in the States.

My own work here is to pass on loans for machinery and equip-ment desired by the textile and other industries making consumer goods. If any persons you know, especially those buying textiles, should be over here on buying trips and happen to be in Rome, I would like it very much if they could stop off for a few minutes at the office and give us their im-

pressions on the Italian market both as regards styling and prices. We are located in the center of the hotel district almost directly across the street from our Embassy.

Wallace E. Meyers ECA, Special Mission to Italy 62 Via Veneto, Rome

#### **ENJOYS FEATURES OF No. 12**

TO THE EDITORS:

I want to compliment you on the stunning issue of AMERICAN FABRICS No. 12. I loved the Chartres story and the article on In Search of the Miraculous. The latter feature was a superbly clear outline of an important mathematical book! I also thought the story on nylon very fine. If you have any reprints of this section I'd like very much to secure them for friends abroad who are especially concerned with fabrics.

It is certainly a compliment to the textile industry of America that they are able to combine such technical and useful knowledge with a few well chosen deeper sides.

Giovanna Phillips New York City

#### STATE EDUCATION IN TEXTILES

TO THE EDITORS:

We have read with interest the series on Textile Education in America which have appeared in recent issues of AMERICAN FABRICS. We are looking forward to succeeding articles which presumably will appear in forthcoming issues of your publication.

The State Institute of Applied Arts and Sciences at Utica, New York, which is a unit of State University of New York has, since its inception in 1946, offered a twoyear diploma course in Textile Technology as part of its program of offering professional training in four different technical fields, along with a carefully integrated program of general and professional subjects.

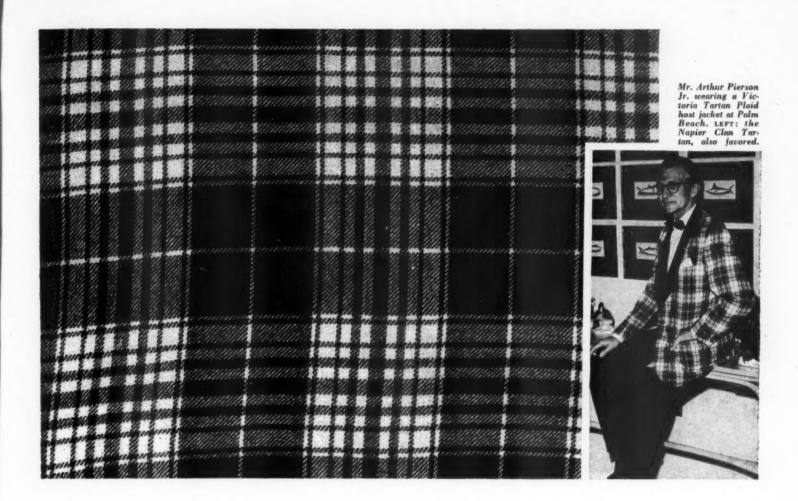
We are unique in offering what we believe is the only two-year course of college grade in Textile Technology in the country and the first attempt on the part of New York State to provide tuition-free technical education in the field of textile manufacturing.

Paul B. Richardson N. Y. State Institute of Applied Arts and Sciences Utica, New York

#### IN THE NEXT ISSUE

A Short History of Curtains and Draperies . . . from ancient times to the present . . . replete with information and illustrations pertaining to the develop-ment of this important phase of fabric interior decorations.

# American Fabrics Forum



## THE RETURN OF TARTAN PLAIDS IN MEN'S WEAR

Fashion Leaders Both Here and Abroad Have Simultaneously Chosen to Use Colorful Tartans in Their Dress

ALMOST AT THE SAME INSTANT we received an overseas cable from Capt. J. A. Murdocke, reporting that the use of tartan plaids in men's evening wear was creating somewhat of a social upheaval in Britain, our American fashion scout sent along a news flash from the design rooms of leading custom tailors that they too were working on dinner jackets cut from tartan plaids.

In the Men's Reporter News Weekly were shown photographs of important men both abroad and in Palm Beach wearing such garments. It is a foregone conclusion that this idea should soon percolate down to mass levels, in modified form and coloring, undoubtedly; but nonetheless it is inevitable that the men's fashion picture in toto will be directly inspired to a greater use of these colorful plaids.

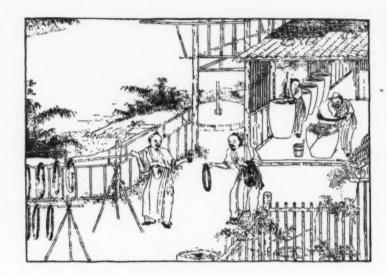
There is much of significance underlying the return of the tartan plaid. Just as the recurring cycle of fashion dictated

that the current period would be favorable for the renaissance of Authentic District Checks (see AMERICAN FABRICS, Issue No. 10) this same force of fashion inevitability is relentlessly working in favor of a revival of tartan plaids.

This is a period in which men are more willing to accept openly more color in their attire. What has been happening along these lines in other fields . . . neckwear, sportswear and hosiery notably . . . is indicative of the consumer's receptivity toward color, providing that it is in good taste.

We are about to enter into a color-era of selling. Quoting the wise man: Be not among the first to resist the new, nor among the last to lay aside the old. Progress in the men's industry can only parallel the willingness to seize upon hopeful new ideas in pattern or color or weave. In our opinion, tartan plaids offer a fertile opportunity for color and fashion development. — THE EDITORS

# American Fabrics Forum



# WISHFUL THINKING ALONE WILL SELL NEITHER FIBERS NOR FABRICS

The Proposed Reestablishment of Silk Will Be Determined by the Consumer on the Basis of Merit

UNQUESTIONABLY the position of rayon and other synthetic fibers was materially strengthened during the war years when silk was completely unavailable. Equally unquestionable is the fact that had weavers and converters been in a position to obtain silk fiber during the period, they would have bent their splendid technological talent toward improving the finish and the face of silk fabrics.

But having lost those valuable years, the silk industry must now enter the race after it has been half run. The question is: How intently will silk run in order to narrow the gap . . . and on what course will the race be run?

It must by now be self-evident that neither the consumer nor the manufacturing trade is to be led by the nose merely through ballyhoo or promotional efforts. The failure to convince the consumer completely that this is indeed a rayon Spring merely by saying so in a big advertising campaign, should be warning enough to the silk industry that more attention must be paid to improvement of the fiber in finished form if it is to recapture an important and profitable segment of the total market.

Those rayon converters who continued to develop new and desirable finishes and effects in their fabrics this season met with gratifying trade and consumer acceptance. On the other hand, those who mistakenly believed that a heavy advertising expenditure would act as a substitute for new ideas . . . and therefore contented themselves with giving new names to old

fabrics . . . have been badly shaken over the past few months and are holding high inventories of what is obviously undesirable goods.

By its very nature silk, the fiber, has many qualities which can again make silk fabrics the darling of the consuming public. But since synthetic fibers, in the hands of textile technologists and finishers, have succeeded in duplicating so many of silk's virtues and in gaining a strong affection in the public heart . . . it is essential that the spinners, weavers, dyers and finishers of silk examine their cupboards for all the ideas and talent they can apply atop this fiber's natural advantages.

This appears, to us, the fundamental problem facing those who are seriously bent on reestablishing silk as an important fiber in American use; and, like all fundamental problems, it must be tackled solely from this viewpoint. The very conditions which helped to raise the volume and the profits of the American textile industry to their recent peak are now turning to pressure on the industry to give more than surfacedeen interest.

It must be remembered, too, that in the period from 1941 to 1949 there has matured a whole generation of fabric users to whom silk is no more than a word. If silk is to be successfully sold to this market, and resold to the older generations, it will take more than wishful thinking... more than general claims. It will take a hard working program of improvement, from fiber to finish. — THE EDITORS



of

TERMS USED

in the

# APPAREL and ALLIED INDUSTRIES

Compiled by Dr. George E. Linton and the Editors of Americal brics

PART II

1. Gregnen foul



PADDED BACK LINING: Fancy waist and skirting material that finds use as lining. The cloth is often printed black on the one side to prevent the printed pattern on the face of the goods from showing through. A natural back lining is solid colored, printed on the one side.

PADS OR PADDING: Specially made devices used to pad sleeves in order to make them extend and give a broad-shouldered effect.

Padding is also used under the shoulder seams of men's jackets in order to build up and make the shoulders appear broader and less sloped.

PADDING STITCH: It resembles a zigzag or herringbone basting stitch in which the needle may or may not go entirely through one of the pieces of goods, according to the work at hand. The stitch may be held together in close rows or loosely spaced; it aids much in shaping a garment.

PAJAMAS, PYJAMAS: Consists of a coat or blouse and trousers. This native garb of the Oriental nations is used for sleeping, lounging, beachwear; also used for afternoon and evening wear in the home. Made from cotton, silk, rayon. Pajamas come in many styles.

P & L: A charge account charged off as uncol-

P. M.: Abbreviation for "pin money," meaning a commission for the sale of an unwanted item.

PANNIER: Means to drape and implies the type of drape at the sides of a skirt to give the effect of oval-shaped side hoops.

PAPIER MACHE: Strong, light-weight paper mixture which can be shaped or molded into many forms and objects requiring strength with lightness, as dress forms.

PASSEMENTERIE: General term applied to heavy edgings and trimmings, made of gimp, cord, beads, and so on. Used a great deal to decorate many materials. European countries specialize in this work.

The design for the work is drawn on a thick strip of paper, and is then given to the worker, who places the pattern onto the cloth. The operative then sews the design on the goods to enrich them, after removing the basting threads to complete the ornamentation.

#### PASTILLE:

1. Round raised dots or small figures which appear on chiffon, net, veiling and other diaphanous fabrics. These small fancy effects are either woven in or appliquéd to the material.

2. A pattern which is composed of dots only: foulard, bandanna and some tie silks.

1. An outline of a garment on paper. It usually embodies all the pieces necessary to cut a complete garment from material. 2. See Design, Sample, Swatch.

PEANUT: A merchant operating in a small way.

PEDDLE: The forced sale of an item.

PEG-TOP: Trousers or a skirt full at the top and narrow at the ankles.

PEPLUM: A garment section, straight or flared, used below the waist line. It is commonly hiplength; used with jackets, blouses and dresses.

PERSONNEL TRAINING MAN: One who can train workers in every manufacturing phase. It is obvious that the fate of a fabric or garment may well rest in his hands.

PICOT: A finish commonly found on the edges of garments made of sheer material where no hem is desired. It is made by first making machine hemstitching and then cutting through the center of the hemstitching to form the picot edge. A picot edge finish is usually found on the bottom of nightgowns, slips, edges of collars and handkerchiefs, dainty undergarments.

PIECE GOODS: Cloth sold by the yard or some definite cut length. When a bolt of cloth is classed as piece goods, the respective lengths of the material will vary but keep within a certain definite length range with regard to yardage.

PIECE GOODS BUYER, APPAREL: One who supervises purchases of all materials. The buyer works with the designers in planning the line; analyzes textile costs and the working qualities of textiles; works closely with designers, distributes materials, must know the markets and the availability of cloth. The buyer must understand re-strictions and be ready to furnish substitute material if some of his sources run dry or cannot deliver on time. A thorough knowledge of raw material, construction, color, and finish of materials is a vital essential.

The Assistant Piece Goods Buyer keeps records and helps to locate new sources of materials by constantly analyzing market records. The buyer must know how to calculate yardages, measure and distribute materials.

PIN CUSHION: A stuffed piece of material about two inches square, into which pins are placed for use and convenience.

PINAFORE: A sleeveless garment that can be worn by itself in warm weather, but is often used as an apron to protect wearing apparel from be-coming soiled. Originally intended for children's wear, the attractive modern designs have caused it to become popular in women's wear.

PINCHBACK COAT: Jacket or coat for men's or women's wear which is pleated but otherwise fits snugly to the back.

PINKED SEAM: A seam, the waste edge of which has been cut with a serrated edge to reduce the tendency of the material to ravel.



PINKING: The process of finishing a seam to prevent raveling. It is done by a pinking scissors or machine. The result is a saw-like edge which runs the length of the seam.

PINKING MACHINE: An apparatus that cuts fabric with a blade or cutter to produce a serrated or pinked edge.

PINKING SHEARS: A special type of shears that give the edges of material a zig-zag effect as it cuts. This prevents raveling of the edges and gives it a finish at the same time.

1. A narrow bias fold or a cord used in finishing edges; any edge extending from another. Much

used in dressmaking. 2. Narrow piece of leather or fabric sewed into seam form or an edge of a shoe for finish.

PLACKET: A strip of material about ten inches long and about two and one-half inches wide. It is used to finish openings which enable the wearer to put on a garment with some degree of ease. It is usually cut on the straight grain. A zipper is sometimes used in place of the placket.

PLAIN BRAID: Flat braid made of three

PLAIN EDGE: Finish given to the edge of a garment which shows no rows of stitching on the outer surface. It is obtained by using a felling stitch or a blind stitch.

PLAIN SEAM: The most commonly used seam to put garment sections together. The sections are stitched on the seam line, raw edges are overcast and the seam pressed open. In some instances, both edges are overcast together.

#### PLAIT, PLEAT:

1. The fold of fabric laid back flat, usually lengthwise. It is made singly or in groups for decoration or to hold in width of garment.

2. Braid, as of hair or straw.

3. A flattened gather or fold; an overlapping fold made by doubling cloth into narrow strips or folds upon itself.

#### PLAITING:

Also known as pleating, it is the arrangement of cloth in plaits or folds.

2. The felting of wool and fur fibers for hat bodies by means of heat, steam, moisture, pressure and pouncing. Shellac is sometimes used when stiff finishes are wanted, as in the case of derby hats.

PLANT MANAGER, APPAREL: One who su-pervises and directs all the operations involved in manufacturing, from the fabric and cut gar-ment to the finished product; through the section foreman, he projects his knowledge and un-derstanding of manufacturing problems. The manager must know how to manage employees; must know plant layout and the selection of machines and equipment.

The Assistant Plant Manager aids the plant manager in all his duties; keeps all records of production and schedules.

The Foreman plans the department or division activities, receives piece goods, fills orders, records cloth yardage used and the cost per garment; supervises marking and machine cutting.

The Assistant Foreman assists the foreman in his duties. He keeps records and supervises smaller sections of the larger departments.

PLASTRON: The front of a bodice or dress; made of lace, silk, rayon, or other suitable fabric.

PLEAT: See Plait.

PLEAT PATTERN: A piece of heavy paper folded in the center, each half having corresponding creases; used as a pattern to shape pleats in fabric materials.

PLEATING MACHINE: A motor-driven machine that forms pleats in cloth; a set of blades form the pleats in the fabric; the pleats are pressed by a set of steam-heated rollers.

1. To lay or twist two or more yarns together in order to obtain a new count of yarn from the action. Ply or folded yarn is much stronger

than single yarn.
2. Thicknesses of cloth manipulated into some definite form such as collar fabric.

POLONAISE: Named for a popular raiment of the 18th century, it is an overskirt draped in a three-wing-shape festoon, garland or wreath

PRESSER FOOT: Sewing machine foot used for stitching. It is the foot that holds the fabric in position as it passes over the feed plate.

PRESSING MACHINE: A machine used to press cloth or clothes to make them presentable. Press-ing adds "smart appearance" to the material or

PRESSURE: Forced selling.

PYJAMA: British spelling of pajama.



QUARTER GOODS: A width of nine inches. Three-quarter goods would be 27 inches wide; six-quarter, 54 inches wide and labelled 6/4.

QUARTER LINED: Less than half-lined and little more than skeleton-lined, in speaking of garment lining; it merely covers the interlining.

QUEEN STITCH: A kind of embroidery stitch, characteristically a square within a square and with parallel sides.

QUILL EMBROIDERY: Split porcupine quills are used to do the famous embroidery work produced by the Grey Nuns of Canada; feathers, strips of skins, etc., are also used by them to decorate textile materials and products.

QUILTING: The stitching together of two pieces of cloth having a soft substance between them. The stitches are usually in box design or diamond formation to give the article some semblance of a pattern.



RAIMENT: A term which was popular in the days of elaborate costume and dress; little used now, it implies apparel, clothing or garb.

RAT-TAIL: A narrow, round soutache used for trimming.

1. To undo or separate the texture of a fabric; to un-weave or un-knit.

2. A type of comb or wooden rail with projecting teeth for separating and guiding warp ends.

3. Raveling implies that which is raveled out,

such as a thread detached from a texture

RAVELING: A thread frayed from a fabric.

RAW EDGE: Finish applied to heavy overcoating fabric in which the edges are not turned in, but are sewed through and through, then evenly pared or trimmed with a knife or shears. Also means an edge of fabric that is cut or torn; may cause much trouble in tailoring.

RAW SEAM: A seam made by placing two cut edges of material together and stitching, without turn or fold.

READYMADE: The opposite of tailoring-to-

RED TAPE: Cotton tape, dyed red, originally used to tie up official papers in English law offices in the days of Old Middle Temple. The term covers much more than this now.

REDINGOTE: A woman's long, fitted coat, cut princess style, and open in the front to show the dress or slip underneath. It is sometimes cut away in front, and is usually belted at the waist-line. It was originally made with several capes and trimmed with large buttons. The French word developed from the English riding coat.

REEFER: A single or double-breasted short coat much used in maritime circles and in cold countries. Similar to a sailor's pea jacket, the reefer is a fitted garment, well-tailored and made of sturdy fabric such as: melton, kersey, beaver, Metropolitan cloth, mackinaw fabric and allied woolens. Most reefer cloth comes in navy blue, but other colors may be used.

REMNANT: A short length of cloth. They accumulate around the mill and in the piece goods department of stores. Sold at reduced prices because of short length.

RESIDENT BUYER: This method of group buying involves an individual or a concern who represents a store or stores that are not located in a large city where textile fabrics are made into the finished garment. This type of work presents an economic advantage to the outlying stores represented since their factors are on the spot to follow up new fashions, styles, vogues, etc. This tends to make uniformity of fashion throughout the country. Often a resident buyer will take care of the wants of several stores or concerns scattered over the nation.

Resident buyers often save much money for the concerns represented. Without them the buyer for the particular store, no matter how far distant, would have to come to the large city to purchase his wants. This entails loss of time, money, labor, etc.



Group buying makes for better prices for the larger the order the better will be the price, as a general matter of course.

RESILIENCY: The quality of a fiber, yarn, or fabric which enables it to spring back into position after crushing.

RETAIL SALESMEN IN TEXTILES: The man who sells textiles in small units. The wholesalers deal in particular types of cloth, usually few in number, and dispense them to the retailer and the department store. The retail salesmen call on the trade in order to keep the small concerns that handle materials, stocked up. He works on a small salary and commission, straight salary or straight commission. The position is a good one when the business outlook is good, but there seems to be a tendency for some time past of stifling the chances of success for all. Too many stiming the chances of success for all. 100 many seem to believe that they possess the inherent traits of salesmanship, and think the work will afford a "soft" position. However, many are sadly disappointed after a short and sometimes harrowing trial at selling. Recent trends have been cutting down the importance of retail salesmen.

#### REVERSE:

1. The back of a material.

2. A coarse, low texture French flannel napped on one side and used in low-priced appare

#### RICK-RACK:

1. A trimming made of serpentine braid used to decorate garments.

2. Flat braid made in zig-zag form.

RIDING HABIT: Costume used for horseback riding; breeches or jodhpurs, with boots, shirt and jacket or sweater. The coat is usually made two inches longer than a regular coat and is flared at the bottom. The breeches are usually worn by men; breeches or jodhpurs are worn by women. Riding habits may be made from whip-cord, bedford cord, broadcloth, elastique, melton, covert, or other stout, rugged, dressy fabrics.

1. A long, loose outer garment.

2. A dress of flowing and elegant style and make. 3. A dress of state, rank, office, or the like.

ROBE de CHAMBRE: A dressing gown, chiefly one for women.

ROMAN STRIPES: Brilliant contrasting stripes that are usually in the warp direction. They add tone and liveliness to dressgoods, skirting, neck-wear, ribbon, umbrella silk, and some reversibles.

ROMPERS: A kind of child's dress, the lower part of which is shaped like bloomers

ROPE STITCH: On the order of the stem stitch, it is worked downwards instead of upwards.

RUCHE: A pleated, quilted or goffered strip of lace, net, ribbon, braiding or the like used for trimming. See Ruching.

RUCHING: It is a quilling or a pleating of lace, net, ribbon or similar material used as a trimming for women's garments or worn at the neck or wrists in widths ranging from one to three inches. Ruching usually consists of two or more rows of material arranged in box or shell pleats or in the form of quilling.

RUFFLING: This comes in varying widths and designs and is sold by the yard. It is drawn into folds or gathers and is used for adornment.



SACK COAT: A man's suit jacket for business or informal wear.

SACK, SACQUE: A short, loose fitting jacket worn by women, children and the sick. This sleeved garment comes in all types of fiber construction, color, and finish.

SAINT ANDREW'S STITCH: An embroidery stitch made on four satin stitches in the form of the Cross of St. Andrew.

SAMPLE HAND, APPAREL: One who "runs up the dress" because of his ability as a machine operator to work the fabric into the desired effect created by the garment designer.

SAMPLE ROOM: A room where samples are shown and examined.

SARI OR SAREE: Gauzy fabric draped around the body, with one end thrown over the head; the chief garment of Hindu women.

SARONG: Long, wide piece of colorful printed fabric wrapped around waist in skirt-like effect, worn by natives of Straits Settlements.

SASH: A decorative article that comes in varying width and is straight or bias. Single color material may be used but double or lined effects can be employed. The ends may be plain or fancy and the construction is the same as in the case of belts and girdles. The edges must be finished. This ornamental band, scarf or strip is often worn around the waist or over the shoulder for ornament by women and children.

#### SATIN STITCH:

- Another name for the slanting Gobelin tapestry stitch.
- Embroidery stitch, either flat or raised, repeated in parallel lines to give a satin-like appearance; used in fine, handmade buttonholes, and embroidery.

SCALLOP: To cut, mark or trim an edge into segments of a circle or a series of curves in order to form an ornamental border or design. A style effect used sometimes on the lower edge of skirts and dresses.

SCISSORS: A cutting implement consisting of a pair of blades with handles. These blades are pivoted face to face so that the sharpened edges may be brought closely together in order to cut.

Buttonhole scissors are from three to five inches long and have blades which are regulated by a screw. Their edges stop short of the pivot so that a slit can be made without cutting the edges of the material.

SCYE: The arm-hole of a garment.

SCYE DEPTH: An imaginary line drawn entirely around the body at the lower level of the arm scye, as from the nape to opposite arm-pit on the back seam.

SCYE MEASURE: Circumference of armhole.

SEAM: Any place where two parts of a garment are sewed or joined together. Common seams are braided, cemented, cord, double-stitched, lap, open-welt, plain, piped, raw, serged, strap, strapped, swelled, welt.

SEAMS: The allowance beyond the finish line of a garment section. The stitching of the sectional parts is done on the finish line, which leaves the seam extended. The seam edges are then pinked or bound, and pressed.

SEAM BASTING: Temporary stitches used to hold two sectional parts of a garment together.

SEAM BINDING: A narrow strip of lining, either cotton, rayon or silk, used to finish a seam or raw edge to prevent fraying. The binding gives the seam a clean finish and is usually about one-half inch wide.

SEAM PLACKET: An opening in the left side seam of a garment commonly finished with a strip of material cut on the lengthwise grain.

SEAM QUALITY: This is determined by the quality of the fabric, the thread used, and the number and type of stitches per inch.

SEAM SLIPPAGE: Testing garments to determine their capability to withstand pulling out at the seams under standard testing conditions.

SEAMSTRESS: A needle woman who does mending and sewing by hand. Formerly, a seamstress would go to the home of her patrons from season to season to cut, fit and sew.

SECONDS: Goods which cannot be sold as "perfect" or "first quality" cloth. Seconds have blemishes or flaws and may be bought cheaper than first-run fabric. Much of this cloth is picked up by the buying public in the basement bargain counters of the department store and in millends. Seconds are labelled so that the customer will know that the goods are not perfect and that some imperfection is present. Many seconds are almost as good as firsts.

SELLING AGENT: An agent who sells goods on commission; one acting as salesman for another.

SEQUIN: A small metal plate or disk used as trimming or decorative purposes on dresses and gowns. Also called spangle.

SERGED SEAM: The edges are basted or serged and the seam itself usually stitched twice; first as a plain seam, then through both seam-edges which are turned one way instead of pressed open. Used chiefly on loosely woven goods.

SERGING: The overcasting of the selvage edges of cloth prior to seaming.

SERGING MACHINE: A three-needle sewing machine that sews thread through and around the edge of fabric to prevent raveling.

SET-IN POCKET: A pocket set into position through a slash in the goods. Examples are pockets with a bound opening or a welt.

SEW: To unite or fasten by stitches made with a flexible thread, as cotton.

SEWED YARN: Yarn or thread in cloth interwoven by hand.

SEWING SILK: Silk thread used for sewing purposes. There are several types of this thread: machine twist thread which is three ply; hand sewing silk which is two ply; floss silk which is made of a series of single threads and given little twist, and used much for decorative purposes; spool silk which is used in fine sewing and stitching.

The average silk thread is made from raw silk by the use of 3 to 24 cocoon threads. The number of ply desired is perfected in twisting.

SHARP-SHOOTER: A chiseler; a merchant or wholesaler who exceeds his legitimate mark-up.

SHAWL: From the Persian, shal, which means covering or mantle. It is a square or oblong piece

of material used for shoulder covering and is worn by women.

Cashmere, Spanish, Italian, Persian and embroidery shawls are well known and many of them are high in quality and price. The term also implies any material used for shoulder or head covering in the accepted sense of today. There is much variety in shawls and considerable beauty is seen in the designs of the more expensive shawls which in many instances are genuine works of art due to the intricate detail work.

SHEARS: Large scissors to cut cloth or paper.

SHELL HEM: A scallop-like edge finish used generally in underwear. The finish is made by turning under a narrow hem and scalloping it by passing the thread over the hem at regular intervals.

SHELL TUCKS: Hand run tucks on a soft fabric. This effect may be obtained by applying the same procedure as when making a shell hem.

SHIRRED FABRICS: Material that has rubber or elastic threads in the construction, as in the case of suspenderings, garter elastic and materials made with lastex.

SHIRRING: A series of parallel runs of stitches forming decorative fullness or gathers in a fabric.

SHIRRING STAY: A strip of tape or material sewn over shirring on the wrong side to keep the gathers in place.

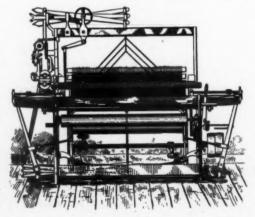
SHIRTING: The Anglo-Saxon root means, "short garment." Other early interpretations were "shert" and "split camise." The latter term is now called chemise. There are men's shirts for outerwear; women's for underwear. Most of the latter are of silk, rayon, or acetate rayon yarn.

Some shirting on the market today includes broadcloth, cheviot, dress shirting, Jacquard, jersey, madras, oxford, plain, Russian cord, satin striped, and work shirting.

SHIRT-WAIST: A garment worn by women and children, resembling a shirt but extending only to the waist where it is commonly belted.

#### SHORTS.

- Colloquial term for short trousers or gym trunks. Shaped with a crotch, they serve as under-garments or outer-garments for men, women and children. Women's shorts are usually fashioned with pleats in a skirt effect. Men's shorts for inner wear are white or striped and are made of rayon, silk, cotton, soun rayon or mixed yarns.
- Piece of material not sufficiently long to be sold on contract at the full price. Usually expressed as 20/40 yards lengths, 10/20's,



1/10's, etc., and sold at discount price.

3. The name given to short wool and to silk noil.

4. A cotton merchant who is actually short in cotton; he has taken a chance and sold more cotton than he owns and therefore assumes a pending liability. A drop in the price of cotton will aid him to recoup his possible loss through the liability. The opposite of Longs.

SHOULDER PAD: A pad made from cotton wadding used in coats to raise the outer part of the shoulder level and give a broad effect.

SIDE STITCHED SEAM: Seam that is pressed to one side and stitched down on both sides

SILHOUETTE: The outline of an object, as the outer lines of a garment or a profile form or figure of a human being.

SINGLE-BREASTED: Designating a coat, vest, or the like, which laps over the breast only enough for buttoning, and has buttons on one edge only.

SKETCH: An outline or general delineation; a rough draft or plan of a design, machine, etc.

SLACKS: Worn by men, women and "teenagers," these rather loose fitting trousers are worn for sports wear. Any of the major textile fibers are used to make the yarn used in weaving the fabric. Plain, striped, novelty and printed effects are used to make this popular apparel.

SLASH POCKET: A type of pocket made without a flap.

SLEAZY: Thin; lacking firmness; open-meshed. Usually said of fabrics.

SLEEVE BOARD: A board used for pressing sleeves. It is so shaped that it slips easily into a sleeve and facilitates its pressing.

SLEEVE LINING: The inside part of a sleeve, usually made of lining fabric. It is used on jackets and coat sleeves.

SLIDE FASTENER: A metal fastener with teeth-like extensions attached to a tape. When the tongue of the fastener is pulled, the teeth-like ex-tensions either interlock or open. It is used in place of buttons and button holes, hooks and eyes, and snaps. Commercially called a zipper.

1. An underslip made the length of the dress with which it is to be worn; takes the place of lining.

2. Undergarment combining corset cover or bras-

siere and petticoat.
3. An English measure of 1800 yards used for jute, linen, and woolen yarns.

SLOPER: A fundamental pattern used in dressmaking; the plain, basic pattern without fulness or designing lines. It is used for size only.

SLOPSHOP: A shop where slops, or cheap readymade clothes are sold.

SLOPWORK: The manufacture of slops, or cheap ready-made clothing; also, such clothing.

SLOT SEAM: A seam formed by stitching two folds of material which face each other, to an inserted piece of goods. The inset may be of contrasting fabric to give certain effects. The slot is made by leaving a narrow space between folds.

SMOCK: A long, loose garment of washable material used to protect clothing while working.

SMOCK FROCK: A long shirt or coarse smock worn over other clothes by farmers and other workers in Europe.

SMOCKING: An ornamental way of arranging and holding fulness in place. The fulness is usually held in place by rows of stitches which are both firm and ornamental.

SOFT GOODS: Term sometimes applied to textile fabrics

SOUFFLE: The larger designs on some crepon fabric show a raised or puffed area; the name is from the French and implies puffed.

SOUTACHE BRAID: Narrow, flat braid used as ornamentation on garments; made of cotton, rayon or silk, it is sewed onto the material.

SPAT: Short cloth gaiter, worn over shoes by both men and women; fastened underneath, usu-ally buttoned up the side. Originally, knee length gaiter. Short for spatter-dash

SPLIT STITCH: A type of chain stitch used in church embroidery to work the faces and the hands of figures.

#### SPONGE:

1. Shrinking of fabrics prior to tailoring.
2. Lightly cleaning a slightly soiled area with a damp sponge prior to pressing.

STAPLE: This term is applied to cloth and apparel of conservative nature as to weave, construction, color, finish and quality. Dress worsteds, diagonals in blues, browns and blacks, melton, kersey, beaver, broadcloth, serge, cassimere, homespun, tweed, shetland and cheviot are classed as staple woolen or worsted fabrics. Voile, organdie, dimity and batiste are examples of cotton staples. Taffeta, georgette, crepe de Chine and satin are silk staples.

Staples are always in demand as contrasted with fancy and novelty fabrics which come to the

fore in cycles.

The term also is used with regard to the average length of the bulk of fibers in raw material, such as, a seven-eighths inch cotton staple.

STAY TAPE: A warpwise cut tape used to keep certain parts of the garment from stretching. It is commonly used to stay gathers.

#### STITCH:

1. A single loop or turn of thread or varn made by hand or machine in sewing, crocheting, tatting, lace making, knitting and knotting.

2. A particular type of stitching based upon the foundation stitches — back, blanket, chain,

cross, knot, overcast and knot.

3. Stitches are made in accordance with the material at hand, its weight, finish and design; the type of thread or yarn, the length of stitch desired, the position of the thread with regard to the needle and the angle of the proposed stitch to be made.

STITCHES, TYPES OF: A stitch is the joining together or ornamenting by sewing with a threaded needle or other implement as in embroidery or sewing of different types. A stitch is made on one piece of cloth. A seam is the sewing of two pieces of cloth together; it is impossible to have a seam without a stitch

BACK STITCHING: Made of a short stitch back on the upper side and a longer one for-ward on the under side of the cloth. Gives strength and security.

BASTING: The holding of pieces of cloth together for the time being; to be taken apart later on. Noted in suits being made to measure.

BLANKET STITCH: Used for all kinds of trimmings on textile fabrics. Protects the edges of the cloth and prevents fraying of edges.



BLIND HEMMING: The use of stitching to make the stitches invisible. Noted on rayons, cottons, silks, woolens and other cloths that are medium or expensive in price. It is not a strong stitch; done quicker than slip stitching. CROSS STITCHING: Used for decorative purposes and is made by crossing two slanting stitches in the shape of the design or pattern. FEATHER STITCHING: Used for decorative stitching; seen on aprons, runners, etc. Com-bines the holding process of the running stitch and adds to the final effect.

GATHERING: Making cloth appear "full." Made by pulling threads of the running stitches.

OVERCOATING STITCH: Prevents the edge of the fabric from raveling. Overcoating stitches are deeper and farther apart when compared with overhanding stitches; the work is done from left to right.

OVERHANDING: Small slanting stitches taken over the edges of folded cloth-pocket making. Overhanding is used for decorative effect.

RUNNING STITCHES: Small stitches used to hold two pieces of cloth together permanently. SLANT HEMMING STITCHES: Used for hems and facings, they are made so that each stitch slants on both the right and wrong side of the material.

SLIP STITCHING: Used where invisible stitching is required for the holding of hems, facings, trimmings in place, etc. It is a good stitch to use in sewing and is ideal for workers to use in making apparel. Only part of the thread is in the material and this tends to make the stitch invisible to the naked eye.

STRAIGHT HEMMING STITCH: Like the slant stitch except that this stitch is straight. It is used to hold the edge and to show the stitching as little as possible. Much used by tailors who like to use this method of stitching.

STITCHING THREAD OR YARN: It is applied to fabric to hold thicknesses together or to decorate a surface. Term refers mainly to sewing machine stitching.

STOMACHER: An ornamental covering for the front of the upper body, formerly worn by both men and women.

STYLE BOOK: The basis for developing the cycles in fashion and style to care for those who have not experienced the thrill of some particu-lar, supposedly new or revived fashion. These books are the Bibles of fashion and style. SUIT:

 Men's wear suits consist of coat, vest and trousers.

Women's wear suiting consists of skirt and jacket or coat; sometimes the ensemble is made up of skirt, jacket and coat.

#### SUITING, TEXTILES IN A MEN'S WEAR

COAT:

Body lining
 Sleeve lining
 Buckram

4. Silesia
5. Pocket stays
6. Tape

7. Pads
8. Under collars
9. Under yokes

10. Collar canvas 11. Sleeve head VEST:

1. Back lining
2. Inside lining

3. Wigan TROUSERS:

1. Curtain 2. Pockets 3. Silesia ACCESSORIES:

1. Buttons
2. Tickets
3. Buckles

3. Buckles 4. Suspender buttons 12. Bridle stay
13. Linen or jute
canvas
14. Hymo
15. Felt padding
16. Linen tape
17. Hair canvas or
haircloth
18. Piping

4. Silesia 5. Tape

19. Hangers

20. Label

4. Watchpocket lining5. Fly lining6. Suit cloth thread

5. Fly buttons6. Top fly buttons7. Hip pocket buttons

7. Hip pocket buttons
8. Zippers
THREAD
garment i

SUNSUIT: Any type of play or sports suiting whereby much of the human body is revealed, particularly the back, shoulders and legs. This type of apparel allows the rays of the sun to beat down upon the body. Sunsuits are made of cotton, silk, rayon, mixed goods, etc.



TABS: End pieces of cloth less than one yard

TACKING MACHINE: A sewing machine that automatically sews a definite number of stitches at one spot, cuts the thread, and raises the presser foot from the material.

TAIL COAT: A coat with tails; a swallow-tailed coat. Also known as full dress.

TAILINGS: The short pieces of cloth in some particular consignment.

TAILOR: One whose occupation is to make men's, women's or children's outer garments.

TAILOR-MADE: Made by a tailor or according to a tailor's fashion; said particularly of women's garments with trimness of fit, simplicity of line and ornament, and nicety of finish.

TAILOR'S CHALK: A thin piece of hard chalk used to mark garments for alteration.

TAILOR'S SQUARE: A measuring device used by designers and dressmakers. It consists of two rules, one longer than the other, connected at right angles and fastened at joint with brass clasp.

TAILOR'S TWIST: The coarse, strong silk ply thread used by tailors.

TALMA: A farmer style of large cape, or short full cloak.



TAPE EDGE MACHINE: A sewing machine that is mounted and powered to move on tracks around a table. The head of the machine is set inward at an angle to grip the edges of a mattress cover laid on the table, and is provided with an attachment to feed and sew tape over the seams.

THREAD CLEANER: A device consisting of a small slotted opening through which a thread may pass. It is of such a size as to prevent the passage of large knots, loops, slugs, etc.

THREAD LACE: Linen thread lace as differentiated from cotton and silk laces.

THREADBARE: The appearance of a cloth or garment in which the nap has disappeared, thus showing the foundation yarns to disadvantage.

THUMB: 1. The part of a glove or mitten that covers the thumb. 2. An old unit of length, equal to one inch.

T.O.: Turn over a difficult sale to another salesman.

T.O. MAN: A top man on the selling staff to whom tough sales are assigned by lesser lights.

TOGGERY: Clothes with reference to a particular type of apparel. Also implies haberdashery.

TOPCOAT: 1. A lightweight overcoat. 2. A loose fitting coat worn by women over a suit.

TRACING: A reproduction of an original outline accomplished by using tailor tacks, chalk marks, or a tracing wheel.

TRACING CLOTH: Made from fine combed cotton yarn; the base fabric is filled on one side only; the finish is firm, parchment-like and transparent. The lawn cloth used as the base must be carefully woven, graded and inspected closely, and must be free from imperfections. Textures vary from 88 x 88 to 76 x 72; yard per pound weight of the cloth ranges from about  $5\frac{1}{2}$  yards to  $7\frac{1}{2}$  yards.

TRACING THREAD: The bordering thread in lace which is bulkier than the other threads of the lace and often indicates the pattern.

TRACING WHEEL: An instrument used to trace and reproduce an original outline. It is composed of a wheel having sharp teeth which is fastened to a handle.

TRENCH COAT: A loose fitting, all-over type of coat with deep collar and wide belt, large pockets and flaps, is double breasted, and reaches to the knees, at least. Gabardine, covert, and allied fabrics are used to make this garment.

TRIM: To decorate a window.

TRIMMINGS BUYER: One who purchases trimmings and linings for the apparel trades. May design trimmings, as well. Should be able to aid the designer by finding and devising deco-

rative and original trimmings. In addition, he must know the use of buckles, belts and threads; be thoroughly informed in both staples and fancies.

TROPICAL: Fancy suiting material of plain and rather open weaves. It is a lightweight worsted of the semi-staple group. Fabric is ideal for summer and tropical wear. Weight goes from 6 to 12 ounces per yard.

TRUE BIAS: The diagonal of a square. True bias is cut about one inch wide and serves to finish the curved edges such as those of a collar, sleeve bottom, scalloped effect, etc.

TUCK:

1. To form a tuck or tucks.

2. The fold of a fabric, as in a garment, stitched into place. It is used for decoration, holding fulness, or shortening or shaping a garment.

TUCKING: Ornamenting materials by rows of parallel tucks, arranged closely and covering the surface, or in clusters with spaces between them. It is used in waists, yokes, underwear, skirts and shirt fronts.

TUCKING ATTACHMENT: A device that may be attached to a motor-driven sewing machine, used when sewing tucks in fabric materials; consists of an adjustable, and tapering, steel blade, attached to the sewing machine in lieu of the regular presser foot; the material is creased over the blade and fed under the needle assembly; the blade raises the cloth to form the tuck and guides the fabric under the needle assembly.

TUCKS: Cloth of two or more warps, made of cotton, cotton and silk, all silk, silk and rayon, and so on. The purpose in mind in making the cloth is that there must be considerable scope for the filling effects or patterns, which are worked into novel designs and colorings. Tucks give a perfect pleat which runs across the material from edge to edge. They are used for curtains, portieres and hangings.

TUNIC:

1. A blouse gathered at the waist or allowed to hang free.

2. An undress military coat.

3. The tight-fitting jacket of the British guardsmen.

4. A shirt or blouse, reaching to the knees, with short sleeves, usually fastened with a girdle; worn by the ancient Romans.

5. The Greek chiton.

TWIN NEEDLE: A double row of interlocked stitching used for seams of knit underwear and for covering raw edges.



ULSTER: Heavy overcoating cloth, loosely woven with warp of right hand twist yarn, and filling of left hand twist yarn.

UMBRELLA CLOTH: Also known as Gloria goods, it has a cotton warp and silk or rayon filling, and somewhat resembles taffeta but is more rugged, stiffer, and firmer in body. Since it is used for umbrellas, it is made water-repellent.

UMBRELLA SILK: Plain or twill weave cloth with fancy selvage and used for silk umbrellas and parasols. Roman stripes are often used in the selvage which varies considerably as to the width. Made in many colors; popular in the trade.

UNDER PRESSING: Pressing a garment on the wrong side prior to sewing on the lining.

UNEVEN BASTING: A stitch used to mark seams, baste hems, etc. The upper stitch is long; the under stitch is short.

UNIFORM: A style of dress which is made in the same fashion and of the same fabrics as others worn by members of the same body, whether military, naval or civil.

- 1. Cloth made with warp and filling of different fibers.
- 2. Dress fabric made of cotton warp and linen filling.

UNION LABEL: A small label attached or sewn to garments to indicate that the product was made with union labor.

UNION LINEN: A fabric made from cotton warp and linen filling.



VANDYKE: A pointed scallop used in lace and embroidery. The stitch of this name will show a raised couching in embroidery work.

VEIL: A thin covering, usually of fine net, lace or mesh, made with varying designs geometrically or symmetrically balanced. Veils are used to drape over hats to cover the face.

VEILING: This lightweight plain or doupe material, made in many designs and construc-tions, is given careful treatment in finishing since this has much to do with the final appearance and sale of the goods.

Veiling comes in plain or solid colors and is used for bridal veils, in the millinery trade, for coverings, and in dance frocks and apparel.

VELVET: From the Latin, "vellus," meaning a fleece or tufted hair. Most of the cloth is made of silk or rayon and cotton, but there is some wool and worsted velvet on the market.

Velvet made of silk or rayon comes in many types and qualities. The back of the cloth is plain, the pile is rayon, silk, spun silk, Tussah silk, etc. Good velvet is expensive; the cheaper cloths give little service and look well only a short time before beginning to deteriorate.

VENETIAN CHALK: A white compact talc used for marking on cloth, etc.

VENETIAN CLOTH: A cotton or woolen warpface satin fabric. Somtimes it is napped, or woven in a twill weave like wool broadcloth. Used for topcoats, suits, etc. Cotton Venetians used for linings. Fiber content must be declared.

VENETIAN EMBROIDERY: Open work embroidery with raised designs done in purl stitches over padding.

VENT: An opening or outlet in a garment, usually at the lower part of a seam; often dictated by particular fashion or style in apparel.

VEST: 1. A garment for men, at different times of distinct types. Now, a short garment reaching to the waist, without sleeves, buttoning down the front, and having the back concealed by the coat; a waistcoat. 2. A knitted undershirt for

VESTEE: Imitation vest or blouse front worn with a dress or jacket; in particular, bright colored broadcloth garment without armholes or back, as worn with formal riding habits. VOLET: A short flowing veil worn by women in the Middle Ages.



WAISTBAND: A band or sash which encircles the waist with particular reference to one on the upper part of skirts, trousers, etc., to serve as an inner belt or waistband.

WAISTCOAT: A garment which may or may not be sleeveless that buttons in the front and extends below the waistline. It is worn under the jacket or coat and is also known as a vest. Women sometimes wear this garment instead of a blouse. The vest does not always match the jacket or coat in fabric or design.

WAXED CLOTH: Any material which has been made waterproof by the wax or paraffin method such as oilcloth, floor covering, and special cloths.

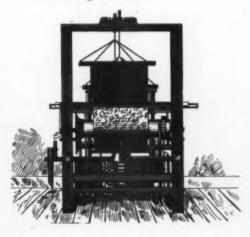
- 1. A strip of material seamed to a pocket opening as a finishing as well as a strengthening device. 2. A raised or swelled lap or seam.
- 3. A covered cord or ornamental strip sewed on a border or along a seam.
- 4. In knitting, it is a flap knitted separately and then joined to the fabric by looping or hand
- knitting, as the heel to the stocking.

  5. A ribbed piece of knit goods used in forming the end of a sleeve or sock to prevent rolling or raveling.
- 6. A piece fastened onto the edge of a seam in love making.
- 7. In shoe making, a strip of leather set into the seam between the edges of the upper and outer sole, through which they are sewed together.
- 8. The hem or garter top in hosiery.

WELTING: A sewed, ribbed, quilted, or otherwise thickened edging; a welt; also, material for welts.

WHIPPING: The form of overcasting or overstitching done by slanting stitching. It holds the edges together and takes the stitches over the edges with the needle in a slanting position.

WHITE GOODS: A very broad term which im-plies any goods bleached and finished in the white condition. Some of the cotton white goods are muslin, cambric, dimity, lawn, longcloth, organdie, voile, and so on. Tub or washable silks are sometimes classed as white goods, as well as some of the lightweight crepe or sheer woolen or worsted dressgoods materials.



WHOLE BACK: 1. A coat in which the back is of one piece. 2. The back part of a frock coat cut in one piece; it has no center seam and is not stubbed or cut across in any way.

WIGAN: A plain weave cotton cloth with a stiff finish, used principally by tailors for stiffening and interlinings.

#### WOMEN'S WEAR SUITING, TEXTILES IN A COAT:

- 1. Body lining
- 6. Collar canvas
- Sleeve lining
   Pocket stays
- 7. Hymo
- 8. Piping
- 4. Tape 5. Pads
- 9. Hangers 10. Label
- SKIRT:

- 3. Lining
- Belting
   Seam binding
- 4. Zipper

Buttons, hooks and eyes and clasps may be classed as outmoded.

WOOL: The hair from sheep, lamb, and certain other animals, that is spun, woven, knitted or felted into fabric for clothing. There are many types and varieties used, and they are graded according to fineness, color, length of staple, etc.

WORSTED FLANNEL: Flannel made of worsted

WRAP: Originally, a garment which was wrap-ped about the person. The term now implies outer wear fabrics or garments which are worn in addition to regular clothing.

WRAPPER: In costume, a garment intended to cover the whole, or nearly the whole person. Has particular reference to a loose fitting lounging

WRISTBAND: 1. The band of a sleeve, as of a shirt, which covers the wrist. 2. A wristlet.

WRISTLET: 1. A close-fitting knitted or woven band worn around the wrist for protection from the cold. 2. A wristband of woven material worn as an ornament.



YARD: A measure of length, equalling 36 inches or 3 feet, being the standard of American and English linear measurement.

YOKE: That section of the garment in the area of the shoulder or the hips. It is shaped to fit those portions of the body and acts as a support for the remainder of the garment.



ZOUAVE JACKET: A short round-fronted jacket, sometimes sleeveless, patterned after that of the zouave uniform, worn by women.

#### BIBLIOGRAPHY:

- 1. Applied Textiles, Linton and Pizzuto, Lifetime Editions, Inc., New York.
- 2. Callaway Textile Dictionary, Callaway Mills, Inc., LaGrange, Ga.



#### NUMBER THIRTEEN

# Advertisers' Index and their Advertising Agencies

AABE HOLLAND BLANKET	
Direct	Kelly Nason Inc., New York City
Allied Textile Printers1	9 A. D. Juilliard & Co., Inc.
Dundes & Frank Inc., New York City	Gotham Advertising Company, New York City
American Bemberg Corp. 4	2 Lankenau Company, Inc. 24
Abbott Kimball Company, New York City	Modern Merchandising Bureau, Inc., New York City
AMERICAN-LONDON SHRINKERS CORP.	5 T. B. Lee Co., Inc. 23
Texart Advertising, Inc., New York City	Charles W. Hoyt, New York City
AMERICAN SILK MILLS 27, 28, 29, 3	Delication Leiden Textile Factories (Van Wijk Bros. & Co., N. V.) 31
Direct	Ray Austrian & Associates, New York City
AMERICAN TEXTILE Co	3 Mallinson Fabrics Corp. 12
The Chernow Company, New York City	Robert Orr & Associates, Inc., New York City
JOSEPH BANCROFT & SONS CO. (EVERGLAZE)15, 16, 17, 1	8 Pepperell Manufacturing Co
John Gilbert Craig Advertising, Wilmington, Del.	Benton & Bowles, Inc., New York City
BATES FABRICS, INCInside Back Cove	er Reeves Brothers, Inc
James P. Sawyer Company, New York City	Goold & Tierney, Inc., New York City
Beaunit Mills, Inc.	8 Riegel Textile Corp11
Norman D. Waters & Associates, New York City	Hiram Ashe Advertising Assoc., New York City
Bellman Brook Bleachery Co	4 Robaix, Inc. 25
John Thomas Miller Advertising, New York City	Texart Advertising, Inc., New York City
CLARENCE S. Brown & Company, Inc.	3 Sanco Piece Dye Works, Inc. 26
Modern Merchandising Bureau, Inc., New York City	The Chernow Company, New York City
CHARLES W. CARVIN Co.	SHAMOKIN WOOLEN MILLS, INC18b
Texart Advertising, Inc., New Yorn City	Direct
CELANESE CORP. OF AMERICA	3 THE SPRINGS COTTON MILLS
Ellington & Company, Inc., New York City	Erwin, Wasey & Company, Inc., New York City
CEREY (BERKSHIRE-CEREY, INC.)	Sa Stern & Stern Textiles, Inc. 39
Irving Serwer Advertising, New York City	Direct
DAN RIVER COTTON MILLS, INC.	6 Strong Hewat & Co., Inc. 40
John A. Cairns & Co., Inc., New York City	Direct
Embroidery Manufacturers Bureau	VIRGINIA-CAROLINA CHEMICAL CORP. (VICARA) 22
Texart Advertising, Inc., New York City	Albert Sidney Noble Advertising, New York City
GALEY & LORD, INC.	36 WAMSUTTA MILLS Bookmark
Hirshon-Garfield, Inc., New York City	Direct
FIRESTONE PLASTICS Co.	10 Waterways Projects, Inc 35
Grey Advertising Agency, Inc., New York City	Francis D. Gonda Advertising, Los Angeles, Calif.
FORSTMANN WOOLEN COMPANYInside Front Cov	er William Winkler
Monroe F. Dreher Advertising, New York City	Emil Mogul Co., Inc., New York City
GOODMAN & THEISE, INC. (STAFFORD FABRICS)	14 I. A. Wyner & Co., Inc. (Shawmut)
William H. Weintraub & Co., Inc., New York City	The Chernow Company, New York City

# You know this label means Quality



# know it, too!

... more and more of your retail customers are looking for this label. They know it stands for quality. That's as it should be. The Springs Cotton Mills has been making fine fabrics (and only fine fabrics) for more than 50 years now. Stands to reason the word gets around!

# SPRINGS MILLS

200 Church Street, New York 13, New York

Branches in
Atlanta Chicago
Dallas Los Angeles St. Louis
Representatives of The Springs Cotton Mills

Combed Broadcloth Brassiere Broadcloth Fancy Broadcloth Plain Carded Broadcloth Carded Dobby Fancies Carded Wallle Piques Carded Print Cloths Slub Poplin Plain Poplin Work Clothing Twills Sheets and Pilloweases Wide Sheeting Pillow Tubing Handkerchief Cloth Buffing Cloth Meads Cloth Wide Drills



Hurdy-gurdies and flower carts . . . and spring in the air! And for smart women everywhere, navy blue by Hockanum, makers of woolens of beauty, quality and lasting wear.

HOCKANUM Woolens

M. T. STEVENS & SONS COMPANY, DIVISION OF J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1

# Exclusive new quality, distinctive new colors!

Bates brand-new Comb-Percales are finer, stronger than ever before . . . a new, superior weave of smooth, *extra*-combed yarns gives you extra quality, extra value, at no extra cost! Now Bates Comb-Percales are even more luxuriously

comfortable, longer lasting even after repeated laundering. And, in the lovely new Perennial pastels, these are the most beautiful sheets Bates has made in a hundred years!

BATES FABRICS, INC., 80 WORTH STREET, NEW YORK 13



"Loomed to be Heirloomed



Corner cabinet and accessories, James Amster; upholstered headboard, The Head-Bed Company, Inc., New York. The bedspread is Bates "George Washington's Choice."



in Peach Blossom, Green Fern, Blue Hyacinth, Daffodil, Rose, Snowdrop White.

